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THE GYMNAST.

WRITTEN FOR THE NEW YORK CLIPPER,
BY JOHNNIE DABB.

Dangerous? yes, a little; you see a man might slip and fall,
And a fall from sixty feet, or so, would not be pleasant at all.
When I commenced it? Let me see—'twas about twelve years ago,
I was a youngster, wild and free, about ten years old, or so.

At the circus, one night, I saw the man, with the big Italian name,
Go swinging about on his ropes and bars; thinks I, I can do that same;
So I rigged me up a small affair in the stable loft, at home,
And after a little practice there I thought of the opera's dome.

At a circus first I put in my face as Signor Von Ballero,
And I made a big sensation, too, for a stranger man to do.
Dizzy? Oh, no; you see, sir, I am used to being up there,
And I sit above on my high trapeze as easy as you in your chair.

My mate and I look down below at the upturned faces there,
We laugh to ourselves as we fly across, and see them shrink with fear.
Wife? never had one; though all admire, I never found one to love;
I am smiled upon by ladies fair as I climb to my perch above.

And I smile on them, as they smile on me, then go and forget them all;
But there's one in our company just suits me—we'er going to settle this fall.
Well, sir, good bys, call round again—I guess you'll find us all right—
We open up about 8 o'clock—come around and see us to-night.

Chicago, Ill.

ON THE BRINK;
OR,
THE SECRET NOTE AT THE DANCE.

Mrs. Eva Forrester was in a quandary. If she should go to Mr. and Mrs. Blanchard's *fete*, her husband would be left to his own diversions during her absence. Jealousy was one of Mrs. Forrester's besetting failings; if she should stay at home and watch him, she would be giving up to him, for she had said that go she would, and he had declared that he would not go.

"Blanchard cheated me," her husband said, angrily. "He owes me to-day two or three thousand pounds, which he would pay if he had a spark of honor in him, though the law does not compel him. But no; he has speculated, risen up again, and has built a mansion; now he is going to have a house-warming, and has the impudence to invite me. It isn't proper for you to go."

"It is never proper for me to go when I want to go," protested the wife. "It isn't my fault if the laws do not protect you. I should think that you wonderful men who can rule the world in such a grand way, without the help of women, would make some sort of law about paying debts. Everybody is going to this *fete*, many to whom Blanchard owed money as well as he did you, and it is to be the most splendid affair of the season. There will be boats on the pond, and tents on the lawn, with fruit untold, and a dinner, a dance and a supper. I must lose these, because, ten years ago, he failed, and in your debt! I shan't do it."

"And I shan't go!" retorted the husband. "If you go it must be alone."

"Very well!" said Mrs. Forrester, and, tossing her head, went out of the breakfast room, where this dialogue had taken place, and began to turn over her wardrobe to make a selection for the *fete*.

James would come round when he knew that she was really going. But James didn't come round, and here it was the day before and he wouldn't go and she would. She concluded that she must, for, aside from showing him that she meant to have her way, it was impossible to think of not displaying that beautiful crimson silk dress on the very first chance.

To be sure, it was awful to go without her husband, still more to go with her sister, Mrs. Clark, who would be her *chaperon*; but go she would. Mr. Forrester said not another word. He was as pleasant as usual, and he was generally a very pleasant man when he had his own way.

When at noon luncheon his wife appeared resplendent in a red silk dress, with low neck and jewels scarcely hidden by the little jacket she was to wear till evening, and with her hair superbly rolled and puffed, he only said:—

"My dear, you look remarkably well," and seemed to take for granted that the attire was assumed for his especial delectation.

She pouted, returned no answer, and made a great show of being in a hurry and of listening to the sound of every carriage-wheel that rolled along the street. But he would ask no questions. She would have given something if Mrs. Clark had driven up before James went out, but she did not; he went without a word of good-bye, though she was to be gone all night—the cruel wretch!

Mrs. Clark came the minute he was out of sight—some people never do come at the right moment—and Mrs. Forrester had hard work to be smiling.

"Wasn't your husband sorry that you should go without him?" the horrid old woman asked.

"Oh, very sorry!" exclaimed Mrs. Forrester: "but he is so anxious that I should have all the pleasure I can. He, poor dear, is completely immersed in business. He hasn't failed and paid a shilling in the pound—ha ha! so he must work. However, we let by-gones be by-gones; and, indeed, Mrs. Blanchard is very civil. When I told her that, as you intended to return home directly after dinner, I should miss the dancing, she insisted on my staying all night."

"Are you going to do so?" Mrs. Clark asked, with a faint air of disapproval.

"I am, certainly," replied Mrs. Forrester quite decidedly.

She wasn't going to tell people that she and James quarrelled, not she. If she thought that he was a wretch and told him so, she did not mean to enlighten others on the point

They reached Blanchard Place in due time. It was a fine estate, a mile or two from the town in which Mr. and Mrs. Forrester had taken up a temporary summer residence, and on this glorious September day was as beautiful as a picture.

The turf was green velvet, but here and there a tree or vine was red, gold, or purple with autumn, and lighted up the landscape like a torch. The pond was gay with boats, the lawn with gaily dressed people, and all went merry as a marriage-bell.

The Blanchards were very polite to Mrs. Forrester, and grieved that business had prevented her husband from accompanying her. They quite distinguished her, and complimented her as the handsomest lady there. Perhaps they remembered the three thousand pounds; she certainly did not forget it.

When Mrs. Anne Trask called her attention to the beauty of the conservatories she sighed and said:—

"Ah, yes; and my dear, poor James' money built them. I really feel as if they were mine."

When Mr. Clare, an old admirer of Mrs. Forrester's, on whose arm she took a long promenade that afternoon, groaned as he looked at the charming place and said, "It is like a view of Paradise to Adam after he was turned out. We poor bachelors look at the wives and the houses of other men, and sigh in vain." Mrs. Forrester laughed and said:—

"Why don't you fall? Then all your friends can contribute the house and land, and the wife will come of herself. Such a place as this would be an inducement to any girl."

For if woman who was inclined to be jealous of her husband Mrs. Forrester certainly carried on quite a game that afternoon with Mr. Charles Clare. He was very attentive and gallant, and she was very complaisant and evinced no indisposition to a little flirting. She enjoyed it immensely.

Serve James right for not coming! He could look at other women, and make them sweet speeches—she knew he did—and she would show him that two could play that game. The only thing wanting to a perfect enjoyment of the situation was that James should see the whole. It wouldn't do half as well if she told him, because he might think that she was doing it to make him jealous. She almost hoped that some one would notice, and warn him, and think that was horrid.

Charles Clare was going to remain all night, too, he told her. He had been assisting the Blanchards in preparing this affair, and was going to stay. Should he have the pleasure of driving her over the next morning? The wicked creature was delighted. Yes, she was much obliged. Would he please to go early, for she wanted to see James before he went out in the morning?

The real meaning of the request was that she wanted James to see her driving up to the door with Charles Clare, in his carriage, and see Charles help her out in that graceful, devoted way of his. Wouldn't she smile on her escort and make believe she did not see who was looking out of the window! She would teach James Forrester to let her go off alone and never care what became of her. He should know what jealousy was.

The afternoon passed delightfully, and the dinner was a success.

"You really think that you will stay all night?" Mrs. Clark asked, putting her head into a charming *tete a tete* between Mrs. Forrester and her old lover.

"Oh yes! it is quite decided!" said Eva, shortly

"Flirting thing!" muttered Mrs. Clark, turning away. "I shouldn't wonder if she came on purpose to see Mr. Clare."

Just as the dancing began a boy inquired at the open window of the parlor for Mrs. Forrester.

"She is dancing there with Mr. Clare," Mrs. Clark said.

Mrs. Clark was just about going, and was annoyed that she must go alone. She wanted some one to abuse her host and hostess too, all the way home, and she must bottle it all till the next day.

"There's a note for her," the boy said, and, having given it, vanished.

Mrs. Clark delighted in mystery and melodrama. This was so charming, the mysterious message, the tragical-looking note, the fact of any note at all having come Then, when she had breathlessly sought out Eva Forrester, and given her the note, hoping that it contained bad news, and had watched her tear it open, the expression of her face when she read it added to the charm of the situation.

The lady turned first red, then white; then she declared she must go home at once.

"Is Mr. Forrester ill?" her comforter inquired.

"Not very well, that is all," Eva replied, as calmly as she could. "He can't do without me if he has a sore finger or a toothache."

Charles Clare scowled. To be sure Eva's flirtation with him had consisted in the most outrageous praises of her husband, and description of the happiness of their lives; but then he wanted to drive her to town and make her husband a little jealous, if possible.

He had to resign himself, however, and lead her to Mrs. Clark's carriage, and see her drive away into the starry night. The contents of the note were these lines:—

"If Mrs. Forrester knew with whom her husband spends his time while she is gone she would not stay away long, certainly not over night."

Of course there was no name signed. Of course that note would have taken Eva Forrester home over red-hot ploughshares. Mrs. Clark found her a very dull companion, and could get no satisfaction from her concerning her husband's sudden illness.

"Leave me at the side door," said Eva, when they drew near the hotel where Mr. and Mrs. Forrester were staying.

"Why, my dear, your rooms are on the other side," Mrs. Clark said.

"But I will stop here," the young woman said decidedly,

If James was at home, he should not hear a carriage drive up, and look out and see that it was she.

It was ten o'clock, for the drive had taken them some time. The young wife's heart burned with a fierce and deadly jealousy as she glided noiselessly through the long lighted entries. She did not know who to be jealous of, for her husband had, after all, done nothing to point out any person. Her vexations had been vague and as nothing, but now a terrible reality stood before her. She had realised, thinking the matter over on the way home, that in truth she had been the happiest of women till that night, and that, though she had pretended to be jealous, it was all a pretence.

Never till now had she known that agonized contraction of the heart which comes when proof of misery is at hand. Her head was in a whirl, though she was outwardly cool. She was fit for anything. What she would do to him she knew not; but, as for the woman who dared to lure her husband away from her, she should die.

She passed swiftly through the hall, went into a side passage, and down to the street at the back of the hotel. An apothecary's shop was at the corner there. She was known there, and had no difficulty in procuring what she wanted. After a minute she went back to the hotel, with a bottle in her hand.

A light shone under the door of her room. He was at home! She stopped for a minute to take breath, then softly tried the lock. Of course it was fastened, she thought. But no, it yielded to her touch and she entered without a sound.

The entry and parlor lights were dim, but from the open door of the sleeping-room came a flood of light. She crossed the room, and stood on the threshold. Horror of horrors! A woman lay in her bed, asleep, with her face turned away; a white hand drooped over the side of the bed, and a flood of fair hair streamed over the pillow. Eva Forrester's nerves seemed changed to wires of steel. She only glanced round, to make sure that no one else was in the room; she softly approached the bed, the bottle clasped tightly in her hand. A table was drawn up to the bedside, and on it was placed a vase of flowers and a smelling bottle.

With her hand resting on the table, Eva bent forward to see the face of her rival. It was a sweet and lovely face, scarcely the one that might be looked for in a woman who would be found in such a situation.

"Wretch!" she muttered, taking a step nearer, but at the same time she heard her husband coming.

"Why, who is here?" exclaimed a lady's voice at the door.

Another [illegible] Mrs. Forrester turned her head and saw Mrs. Marvin, the lady who occupied the suite of rooms next her own. The lady stood looking at her in astonishment. Their acquaintance was too slight to warrant such a visit on either side.

"Why, how in the world happened you to come into my rooms?" cried Mrs. Marvin, too much surprised to be very polite.

"Your rooms?"

Eva looked about her. Sure enough she was in the wrong room! After explanations and apologies, Mrs. Forrester gathered up her wrap, which had dropped on the floor as she entered, and sought her own apartment, but not with a light heart. She might find something as bad there. Mrs. Marvin's sister had arrived only that night; but perhaps she was not the only new-comer in the house.

A light under the door here, too. She made sure that she had the right door; and again the lock yielded to her hand. Again the dim light in the parlor, and the bright light beyond. This time Mrs. Forrester looked about the room. Yes, that was her furniture, and the canary gave a sleepy warble as she entered. She went to the bedroom door, and, with a thickly beating heart, stood on the threshold. No flood of fair hair and no white hand were there to wring her heart; but a brown haired head on the pillow and a pair of brown eyes open and looking at her.

"Won't you lock the parlor door, Eva!" her husband asked, sleepily.

She stared, and tried to recover herself.

"Why didn't you look it?" she asked.

"I left it open for you," he replied.

"But I said that I should stay all night!" she exclaimed.

"I didn't think you would, dear, after you received that note," he remarked, coolly.

"That note!" she cried.

"Yes; didn't it bring you though?"

He couldn't help smiling.

"James, what do you mean?" his wife asked, breathlessly coming to the bedside, having hidden the fatal vial in her pocket.

He stretched out his hand, and, drawing a little stand nearer, took from it the fac-simile of the note she had received.

"I couldn't bear to have you away from me so long," he signed.

Then, as she burst into tears, half of joy, half of terror for the awful crime she had only just escaped. He put his arm round her.

"Forgive me, dear!" he said tenderly. "It was a cruel jest. I didn't think you would take it so hard."

It was some time before she was quite calm, having told him all her story, not omitting the vial, frightening him nearly to death. He learned by that never to tease his wife with making her jealous again. A word was no play and no weapon for a man to use.

They were quite reconciled at length and happier than ever.

"But I did flirt awfully with Charles Clare," she said penitently.

"So I saw," her husband answered, dryly.

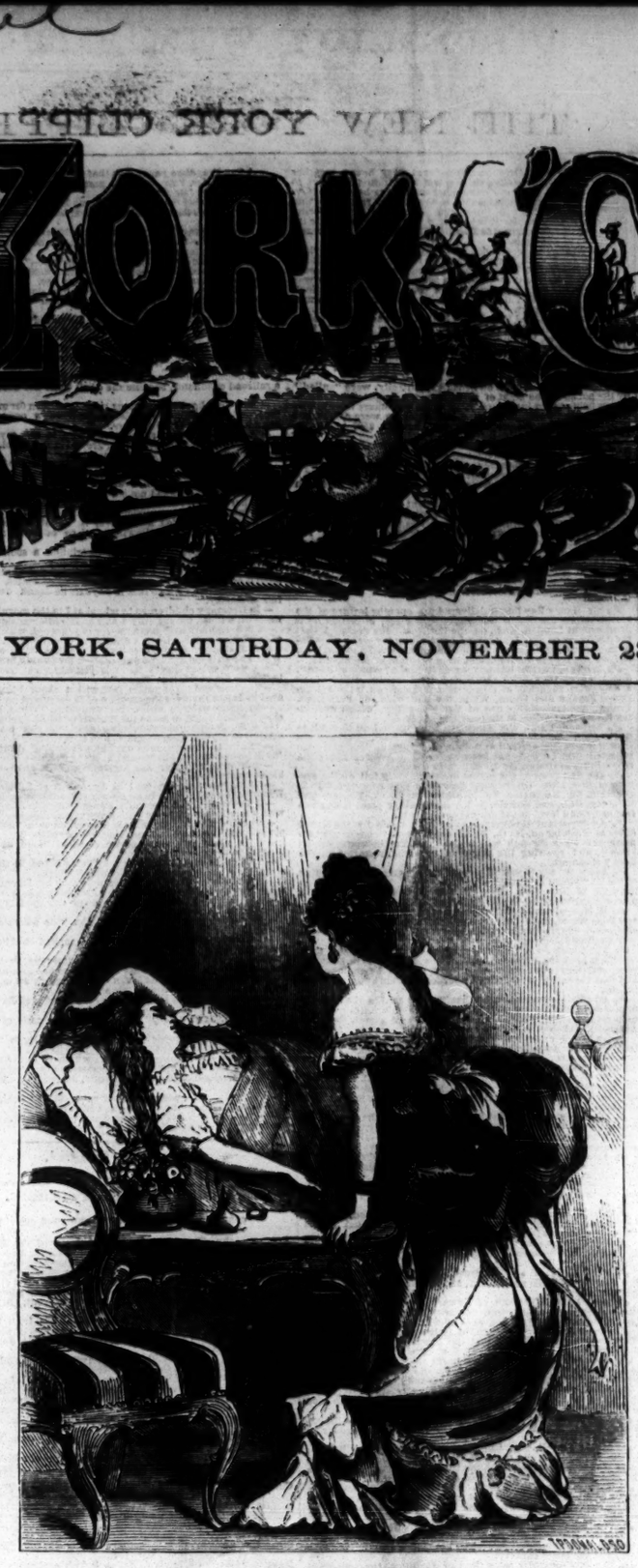
"You saw?" then, with a glad laugh. "Oh, sir, I have caught you! You didn't mean me to know, and you really cared enough for me to follow me, you darling James?"

"Well, to tell the truth, I havn't been home ten minutes," he had to own.

THE SHAH'S HARAM.

So many fanciful things have been said and written regarding the harem and its connections, that the curious on such matters are at a loss what to believe and what to conjecture. During the time I remained at Ispahan I devoted all my leisure hours to the investigation of the harem and its secrets, and I think that I am in a position to tender a brief but interesting account of this mysterious institution. From the lips of a woman, a vender of trinkets at the palace, most of my information was gained, she appearing to answer every question of mine with spiteful gusto, probably from jealousy or avarice. There are stewards, secretaries, treasurers, guards, &c., in the outer palace, studying day and night how best to govern the intrigues of the fair beauties in the inner sanctum. There are three ranks of women in the harem—the Begum, Canum and Katun, or princesses of the blood-royal, the mistresses and the slaves. The guards hold the most important offices in and about the harem, and are divided into three grades—first, those who are placed at the outer gates and never come within sight of the women; second, the blacks from the coasts of Malabar, who act as messengers; and the third, composed of women commanded by some antiquated matron, who receives orders direct from the prince himself. Most of the ladies are Georgian and Circassian women of low birth, but from the description of two they must possess rare charms. There are three European ladies in the harem at present, one from Paris and two English blondes. From all accounts it is not the life of roses we have been led to believe; the rules are severely strict, and the punishment for the slightest offence is carried to an extreme point. It is said that Abbas II, finding that his favorite had deceived him in a trifling matter, ordered a fire to be made, and caused her to be burnt in his presence. As the ladies follow the king to his other palaces, or to camp in time of war, they travel at night, guarded by a troop of cavalry, who are directed to keep every male exceeding the age of seven years at a proper distance. From all accounts many would gladly return to their homes, and are the poor caged birds who sigh for their mountains and the green fields of their youth, longing to escape from the prison life their position forces them to lead. My informant tells me that there is one favorite, one special pet among them, upon whom, for her beauty, voice and wit, the prince showers all his caresses; how weary must the rest be, singing, dancing, or playing before him they loathe yet fear, forced to contribute to the pleasures of their hated rival. Happy is she whom the king admires, and can make him believe she has an equal passion for him. I cannot further enlarge upon this delicate subject, and therefore close this paragraph with the hope that the moral of its purport may prove an apology for touching upon this feature of Persia's shame.

AN EARLY QUIBBLE.—George.—"There, Aunt Mary! what do you think of *that*? I drew the horse, and Ethel drew the jockey?" Aunt Mary.—"H'm! But what would mamma say to your drawing jockeys on a Sunday?" George.—"Ah! but look here! We've drawn him *Riding to Church*, you know!"



"ON THE BRINK."
With her hand resting on the table, Eva bent forward to see the face of her rival.

DRIFTING.

WRITTEN FOR THE NEW YORK CLIPPER,
BY CLAUDE DE HAVEN.

Drifting along, this human barque,
Freighted with manhood, love and woe;
Drifting along with shadows dark,
Our pilot and captain, the deadliest foe;
Drifting along o'er fields of green,
The ripened harvest and new mown hay;
Drifting along with the setting sun,
From early morn till close of day.

Drifting along with a weary life,
Encouraged by phantasy—never there,
Drifting along with care and strife,
To build our castles in the air:
Drifting along from our childhood's home,
From the cheery glow of a mother's love,
Drifting along contented to roam,
Painting pen pictures as onward we move.

Drifting along on the treacherous sand
By the shadowy beach that meets the wave—
Drifting along to that distant land,
For the tide of life has waited to save;
Drifting along with sin and remorse,
A saddened heart and prostrate form,
Drifting along a lifeless corse,
We are drifting to Him who shelters from harm.

LYNDON'S OATH.

WRITTEN FOR THE NEW YORK CLIPPER,
BY DON JUAN.

"I tell you, woman, you *must* be mine! Willing or unwilling, you shall yield to me. I have loved you too long and too ardently to thus give you up. You are aware of the power you possess over me; how your slightest touch, the softest tone of your voice thrills my whole being; how forcibly even a parting glance is treasured; you know no other woman had ever the slightest attraction for me; that I would lay down my life for you, and yet my reward is to be a cold 'let us be friends.' By heaven, it is too much! I will not endure it! You are mistaken if you think I will bear it tamely! You have driven me to desperation, and I tell you again you *must* be mine, or——"

"Do you dare to threaten?" and ineffable scorn rang in the clear, low voice. "Then, indeed, I have been mistaken; I believed you to be a gentleman, but since you have proved otherwise, our acquaintance ends here."

"Does it? We shall see, I fancy. Listen! You *must* be mine. If you will marry me, well—if not, I will ruin you forever. Your name shall be a jest and a by-word among men, a warning and a reproach among women. Oh! revenge is sweet; I shall glory in the knowledge that I was the cause of your degradation; that you suffer for a crime of which you are innocent, and which your soul abhors."

"Are you a fiend?"

"What I am you have made me. I give you a week to decide."

"Take your answer now! Sooner will I be the bride of death than yours. Sooner seek his dark domains than your loathed embrace."

"Not so fast; you may change your mind when you hear all. I can ruin you so easily. The only a word here, a smile or knowing look there, a meaning silence somewhere else, and the thing is done; and I will do it, too, if you persist in your insane refusal. You think of that milksop lover of yours. Bah! he will be one of the first to turn against you; no breath of scandal must sully the fair fame of a *minister's* wife! But this is not all; after this you shall yet be *mine*. I have sworn it. Judge if of the harem and its secrets, and I think that I am in a position to tender a brief but interesting account of this mysterious institution. From the lips of a woman, a vender of trinkets at the palace, most of my information was gained, she appearing to answer every question of mine with spiteful gusto, probably from jealousy or avarice. There are stewards, secretaries, treasurers, guards, &c., in the outer palace, studying day and night how best to govern the intrigues of the fair beauties in the inner sanctum. There are three ranks of women in the harem—the Begum, Canum and Katun, or princesses of the blood-royal, the mistresses and the slaves. The guards hold the most important offices in and about the harem, and are divided into three grades—first, those who are placed at the outer gates and never come within sight of the women; second, the blacks from the coasts of Malabar, who act as messengers; and the third, composed of women commanded by some antiquated matron, who receives orders direct from the prince himself. Most of the ladies are Georgian and Circassian women of low birth, but from the description of two they must possess rare charms. There are three European ladies in the harem at present, one from Paris and two English blondes. From all accounts it is not the life of roses we have been led to believe; the rules are severely strict, and the punishment for the slightest offence is carried to an extreme point. It is said that Abbas II, finding that his favorite had deceived him in a trifling matter, ordered a fire to be made, and caused her to be burnt in his presence. As the ladies follow the king to his other palaces, or to camp in time of war, they travel at night, guarded by a troop of cavalry, who are directed to keep every male exceeding the age of seven years at a proper distance. From all accounts many would gladly return to their homes, and are the poor caged birds who sigh for their mountains and the green fields of their youth, longing to escape from the prison life their position forces them to lead. My informant tells me that there is one favorite, one special pet among them, upon whom, for her beauty, voice and wit, the prince showers all his caresses; how weary must the rest be, singing, dancing, or playing before him they loathe yet fear, forced to contribute to the pleasures of their hated rival. Happy is she whom the king admires, and can make him believe she has an equal passion for him. I cannot further enlarge upon this delicate subject, and therefore close this paragraph with the hope that the moral of its purport may prove an apology for touching upon this feature of Persia's shame.

"Thank God for you, at least, know I have told the truth."

It is useless to dwell on this story, as the *dramatis personæ* are all living. Leona has won for herself a name and powerful friends. She does not fear Lyndon now, though blonde tresses still grace her beautiful head; and as, day after day, he reads fresh encomiums on her professional success, he grinds his teeth in impotent rage and thinks of the desperate game he played—and lost.

THE MAID'S REFRAIN.

WRITTEN FOR THE NEW YORK CLIPPER,
BY VICTOR PARTON.

I am not satisfied! My life was peaceful as an humble, untraversed lake in times of drought. I knew no sorrow, nor e'en the ecstacy of blissful pain.

My home was quiet, my cares but shadows, my tasks but slight and far within my reach; my friends but few, and they untroubled. With them and me, the weather and the crops, a newly shingled barn, the use of dress or Parson B's last sermon, were constant topics and our chief gossip.

And so I glided on, content. An old, old story, I do not doubt, and tame enough perhaps. If I am wearisome pray pass me by. I like to talk of this.

An oft invited guest, he came not suddenly nor unannounced, nor did he seek by startling phrases to once disturb the evenness of "home." He brought no marvels from abroad, nor theories to vex. But there was brightness in his soul, and a rich intelligence that seemed to strengthen me and my surroundings, strong as I felt before. If there was sadness in him, it was manifest by one exterior, a never ceasing and sincere respect for all he saw about him.

To give some joy to every one; this was his constant effort or his second nature. My father called him "*son*," and "*sir*" and "*friend*," by turns, mingling warm tributes of affection with an almost childlike admiration. Although he moved about unconscious of himself, my mother once mistook and called him "*father*," then dropped her lashes and blushed and fled; when he, pursuing, kissed her aged brow so tenderly and said so pleasantly: "'Tis well, be not ashamed, call me old fellow or patriarch, or Mother Goose, or what you will; more than you think, you honor me; more than I deserve, you compliment me; don't mind, there is no harm;" that she looked up quite merrily and kissed him in return, and ever more was wont to counsel with him and to feel much pleased when he was near.

And then he made the little joke go round amongst us at his own expense, saying he felt quite proud to be the father of so fine a family.

Ah! me! this girlish prattle is not wise, but all these things are dear sometimes. The noisiest, unshod boy that e'er perplexed what folks call husbandry, sought him for a friend. He'd listen to the idlest tale as though it had much import; and when he joined in rural sports he was no stranger. The staidest farmer said he had much wisdom; and many women called him beautiful. He ne'er was stared at as new comers are, nor did he e'er excite improper curiosity.

To me he seemed a member of the household, begat without confusion, and retained without a question.

One day we found him in the generous act of really sawing wood for a poor workman's wife, a mile removed, and when we praised his goodness he said all praise belonged alone to her for giving him the means to exercise himself and charging nothing.

And this he said, sincerely, without a tinge of affectation or ignoble zeal. For two whole days he helped the harvesters to gather in the grain, and none discovered in him that unfitness which I saw. He made himself beloved by cattle even, imparting fresh intelligence to each, and favored cows (of all things in the world!) awaited his approach and sported with him as I supposed a cow could never do.

He [illegible] and [illegible] with [illegible] their ears and feed them from his hand, and make them bow to me and hug each other, and wipe their feet as men do on a door mat, made mirth for all of us, but also made us think how blessed we were in all that God has given.

A hideous bat my timid father tried to kill, he captured with a string and trained completely, so that now the "unattractive creature" seems full of wisdom, faithfulness and love. I'd trust it almost anywhere.

If I am wearisome, pray pass me by. I like to think of him.

Early one sultry morn, just as the dawn began to wave the night away, and lingering stars betrayed their sad captivity, we went upon the mountain to talk of reasons why there should be valleys, hills, and plains, with frequent changes, and there we stayed, like truant sparrows, until the breakfast hour was almost past, when, hastening home, a treacherous piece of earth gave way beneath our footing, and promised me a fatal fall, at least a dozen feet, to where a barren rock spoke naught but cruelty.

But scarcely had the unstable mass begun to move ere he had leaped beyond the danger, and turning swiftly, caught me safely in his arms as I descended, almost headlong, like a foolish waif.

While there he stood unshaken and unruffled, as though a wayward drop of rain and nothing more had found its way to his caress, the mountain changed into a tiny hill, and every object but himself grew dim and faded from my sight.

"Oh! pardon me," he said, with slowly moistening eyes. "I did not visit you for this. Such deeds belong to other ages and to distant climes. Your friendship and your life's esteem are well worth striving for, but I would win them by other means than threats of rude calamity or novel rescues. When fortune comes in such a guise, I fear my manhood suffers. Alas! the day! Let us not roam again."

No more was said, but soon I learned the need of valleys, hills and plains. And when we came to part, the pressure of his hand (so strangely like and yet unlike that of my nearest neighbors, the touch of whose broad palms betokened the same honesty, only less reverent and less concentrated) instilled another deep remembrance. And now he's gone, and I am left to ask am I too simple and is this called woe? E'en *now* my life is peaceful—the day is calm.

The neighbors still are kind and faithful—the neighborhood itself grows lovelier; my tasks are lighter even than before, and Parson B declares the world will envy one who calls me wife. My home is brightened by new company, and oft the choicest songsters make unequaled music.

I feel my mother's kind endearments, my father's wholesome words.

No sense of wrong from any one does ever encompass any thought of mine, nor does a wild emotion sway my breast. And yet I am not satisfied.

The hours go slowly by, and from the sky there comes a sort of greeting which I know is sympathy. Would he were here again.

Would he were here again.

HOW TO COMPOSE AN OVERTURE.—M. de Mirandol has just published an exceedingly curious letter, written by Rossini, in reply to a young artist who consulted him as to the best manner of composing an overture:—"1st recipe. Wait till the evening before the first performance. Nothing excites inspiration like necessity; the presence of a copyist waiting for your work, and the view of a manager in despair, tearing out his hair by handfuls. In Italy in my time all the managers were bald at thirty. 2d. I composed the overture to '*Othello*' in a small room in the Barbaja Palace, where the baldest and most ferocious of managers had shut me up by force, with nothing but a dish of maccaroni, and the threat that I should not leave the place alive till I had written the last note. 3d. I wrote the overture to '*Gazza Ladra*' on the day of the first performance in the upper loft of La Scala, where I had been confined by the manager under the guard of four scene-shifters, who had orders to throw my text out of the window, bit by bit, to copyists, who were waiting below to transcribe it. In default of music I was to be thrown out myself. 4th. For '*Barbiere*' I did better. I composed no overture, but tacked on one intended for a very serious work called '*Ercabetta*.' The public were deceived. 5th. I composed the overture to '*Count Ory*' when angling with my feet in the water, and when in the company of M. Aguado, who was talking Spanish finance all the time. 6th. That of '*Guillaume Tell*' was written under somewhat similar conditions. 7th. I did not compose any overture for '*Moïse*,' &c."

PARISIAN CAFES 150 YEARS AGO.—A French paper contains an interesting sketch of Paris cafes, from which it appears that for 150 years these institutions have flourished very much in their present form. A German, M. Nemeitz, who visited Paris in 1720, gives some minute particulars about them. "The French," he says, "are great coffee drinkers. They say that this beverage is so cheering to them. There is a story afoot here how a certain lady, hearing that her husband had fallen in battle, promptly responded:—'Ah, unhappy wretch that I am. My coffee! My coffee! bring me my coffee.' " La Neuve Laurent then kept the establishment particularly frequented by wits, and here Gramaret, "the famous master of language who wrote the Campaigns of Le Roi of Sweden"—alas! the evanescence of fame! who to day has heard of Gramaret—was to be found as leader, just as Dryden was at Wills'. No cards were played in the cafes then, only chess and sometimes billiards, but the latter seems to have been very little in fashion then. He mentions one very great difference between now and then. None smoked, "as they do in England and Holland." Incidentally he alludes to the devotion for tennis at that time among the upper classes. A proficient at this pastime could, even if of comparatively humble degree, enter by its means the charmed circle of the then terrifically exclusive *haut ton*.

INDUSTRY.—Every industrious man by his labor, manual or mental, depends upon his personal exertions for fortune and fame. Every indolent man depends for subsistence upon the labor of others, upon patrimonial resources or upon luck and fraud. One adds to the common stock of wealth and human enjoyment, the other adds nothing. The last are like the grain-worms, which consume our crops, without rendering any equivalent to society.

SOLITUDE.

WRITTEN FOR THE NEW YORK CLIPPER,
BY O. J. LAWRENCE.

Dedicated to Miss S. L.

In woods and glens I love to rove,
When the tired lumberer seeks his home;
Or by the woodman's pool to rest,
When pale the star looks on its breast.

Yet, when the silent evening sighs
With hallowed airs and symphonies,
My spirit takes another tone,
And sighs that it is all alone.

The autumn leaf is sear and dead,
It floats upon the water's bed;
I would not be a leaf, to die
Without recording sorrow's sigh!

The woods and winds with sullen wail
Tell all the same unvaried tale;
I've come to smile when I am free,
And when I sigh to sigh with me.

Yet in my dreams a form I view,
That thinks on me, and loves me too;
I start, and when the vision's flown
I weep that I am all alone.

Philadelphia, Nov., 1872.

AT THE DRAMATIC AGENCY.

WRITTEN FOR THE NEW YORK CLIPPER,
BY CHARLES H. DAY.

The technical terms of the profession are quite incomprehensible to the outsider who may by chance listen to the talk of the shop. We have but to climb a single flight of stairs to find ourselves in the presence of the dramatic agent who "arranges dates," "settles terms," and "fills time." The proprietor of the roof is industriously driving a quill replying to the numerous inquiries of manager, star and stock scattered all over the land. The walls are decorated with photographs and lithographs of leading professionals and others whose aspiration exceed their capabilities, but not their ambitions. Some of the portraits of antique stars are youthfulised and idealised, causing many a smart remark and sly laugh from the loungers and goers.

Files of programmes extend about the wall, announcing the appearance of Booth, Barrett and Cushman, Higgins, Frank and Pritchard, and the traveling knights of Thespis, Harry Clark, Forrester and Lannier. The Howard Athenæum and the variety theatres of Saginaw and Bay City are represented side by side with a bill of the play all the way from London or Liverpool, and even from the Antipodes.

During the summer season these rooms are crowded with "leading men" and "leading ladies," comedians and comediennes, and an occasional dashing young Miss of piquant pertness and beauty will there be found daily, until the contract is "closed" as "chambermaid" of some theatre, which is destined to profit by her talents, grace and good looks.

Albert W. Aiken drops in with his fingers ink-stained from the writing of a chapter of a new Indian story, the hero of which he saw keeping watch and wait over a cigar store as he came up town studying a new sensational advertisement for the "Witches of New York." "Across the Continent," with enthusiastic about "Ben McCullough," his new play; and Ben McCullough, the new son of Oliver Doud, reminds John P. Smith of how he mis it by "drawing out" just before he made the "hit" in drama of the savages of New York and the plains.

Lemingwell, the burlesquer, quizes Smith about "probabilities" the coming season, and tells the worn story in his repertoire to Dionisia Fisher, of the "Divorce Company," who is in none too good a humor because George Tyler is "going west," not with Horace Greeley, but with Geo. L. Fox and his "Humpty Dumpty," piloted by Ned Kendall, the man who knows all about bell ringing, and has the honor of gay-ding and directing that [illegible] of man and [illegible] which [illegible] and [illegible] just walked in from Binghamton or Matteawan, and is prepared to fill an "opening" for Hempstead, if any be offered. A shining light of the drama steps aside at the entrance door for Kimball, the "man monkey," who knows that he has it in him if he can only get the chance.

Here and there a diamond glitters on the spotless front of a juvenile man, while his neighbor looks wan and hungry and much in want of a fifteen cent plate.

The *ballet* girl, very much in need of a week's work, leans over the rail and converses with the ever-courteous agent, while the jeweled and gorgeously arrayed queen at her side awaits his leisure.

With a few turns of the wheel of fortune there will be many a change of station in life and in their professions. The gallant and handsome young "leading man" will totter up the stairs some day, and as meekly as he does now knowingly request that he be "booked," not for the young lovers and the heroes of the drama, but the sour uncles and the crabbed fathers of the play.

Your *ballet* girl of to-day, to-morrow stops before the door in her carriage, knowing full well her popularity and ability to "draw," and begs to decline the terms of Mr. So and So, and sweeps out of the room, not recognizing the obese old lady who was once the pride of the stage, but has long since ceased to be an attraction while reverses have sent diamonds and ornaments to Simpson's, where so many have gone before and so many are to go in the future.

The changes of time are kaleidoscopic and with as many transformations as the holiday pantomime. But why moralize and institute comparisons while Lemingwell and a few kindred spirits revive recollections of the past, of their earlier struggles for dramatic honors, and call to mind the ten thousand practical jokes and good things that have been told in the green-room, in the box-office, and have occurred upon the stage! The number of jokes, funny stories, and excruciatingly amusing scrapes recited of Charles Salisbury, a fat, jolly comedian and incorrigible wit, practical joker and happy scamp, would fill many a volume. His mad pranks caused him many a reprimand, and oft-times discharge; but oftener was he forgiven to immediately perpetrate some new and diabolical thing, which none but he could conceive or execute with the slightest chance of escaping scot free.

All the theatrical folk know the veteran manager, Tom Carr, who long directed the fortunes of the drama in Rochester. The story goes that in the time of the old Eagle Theatre, Buffalo, the waggish Salisbury aforesaid was a member of the *corps dramatique*, and Mr. Carr also carried on underneath the Thespian temple a restaurant, where patrons of the drama and disciples thereof were wont to refresh the inner man.

Carr had observed that Mr. Carr, desiring to take a bit of a lunch for himself in the way of a piece of pie, passed the tin over the counter to Salisbury, who happened to be opportunely present, with the request of:—

"Please to 'eat the pie, Mr. Salisbury."

The comedian, without hesitation, devoured the pie with a keen relish, without looking about him for the fi that the rightful owner had dropped.

"I'll take the pie now," said Carr, after waiting a sufficient time for it to be well warmed.

"I have eaten it," replied Salisbury, smacking his lips and looking very serene.

"You have beaten it?" exclaimed Carr, "I didn't tell you to 'beat' it."

"No," returned Salisbury, "you said nothing about heating it; if you had asked me to warm the pie at the stove, I would have made it as hot as toast for you, but as you asked me to eat it, down it went."

"What a cruel mistake," mumbled the restaurateur to himself. "When I say eat it, he heats it."

"A pound drowned!" is the startling caption of many a local item in the city press, and quite often the succeeding item reads, "Party Unknown." It was during the stay of Salisbury in Buffalo that the town was one morning startled by the intelligence that the body of a young man had been found floating in the river with every indication of having lain there some time.

Crowds of common on such occasions, quite a number gathered about the remains and commented upon the mystery of his taking off, prominent among whom was Salisbury and a spectacled, sharp-nosed, vinegar-visaged youth, who was extra officious and annoying by monopolizing the major portion of the conversation.

"My dear sir," exclaimed spectacles, button-holeing the comedian and dragging him toward the body:—"Who is here that can solve this mystery? Who can fathom it? Was it suicide or—worse? Is it not strange, sir, that in all this throng there is not one who knew him? Is there no sign of recognition?"

"It is somewhat remarkable," replied Salisbury, grimly, "that the corpse should not have been able to recognize at least one person in all this crowd."

Spectacles turned inquiringly and amazed upon the comedian, but his phiz wore a serious aspect, and the officious young gentleman withdrew, chagrined and rebuked.

Just here the relater was called aside and closeted in the manager's room with Mr. Jarrett, of the new Niblo's, "at the old stand." When the interview was ended, it was learned that "The Lemingwell" was engaged for the new Boucicaultian spectacle, and would appear therein, with these jolly heavy weights and rotund comedians, here that can solve this mystery? Who can fathom it? Mose Fiske and Ben Maginley. There are some things that make me tremble, and "these are them:"—Supposing that Lemingwell tells funny stories to the one hundred and twenty beauties of the *ballet*, and they forget their business, and then supposing again that Ben Maginley, in absence of mind, should imagine himself in the ring instead of upon the boards, and should throw a flip-flap over the curb—we mean over the footlights—what would Jarrett and Palmer do in the premises?

Why, of course, they would rush post-haste to the dramatic agency and engage Tom Donnelly, of the Brooklyn Olympic, and Owen Fawcett, of the Fifth Avenue Theatre, and there would be no weight lost.

It is not the *forte* of any one to act a part on the mimic boards, but every one is carrying on a little drama of his own, and, while we encourage and patronize the player, let us aim, if it may be, to play "leading business" on the world's stage or shine as stars in our proper constellation. But it it be destined that our walk shall be the more humble and none the less deserving, we will put our shoulder to the wheel in "general utility," and demonstrate that the constant toiler and the patient waiter is not found wanting in "responsible business," and will leave a good record "on the bills" when the "time is all filled" and "the season is over."

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NEW YORK CLIPPER.

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FRANK QUEEN, EDITOR AND PROPRIETOR,
corner of Centre and Leonard street,
Box 3,860, New York P. O.

NOTICE.

☞ CORRESPONDENTS, advertisers, and all others writing in relation to matters connected with this or any other department of the CLIPPER, are respectfully requested to address their favors to the editor and proprietor, and thereby avoid omissions, mistakes and confusion, which are likely to occur when such communications are addressed to our assistants.

NOTICE.

ADVERTISERS must hand in their favors before 6 o'clock on Monday evening, in order to have them appear in that week's issue.

TO CORRESPONDENTS.

☞ **We never answer questions by mail. All** addressed to us seeking information will be answered through this column only.

A SORROWING WIFE.—Your husband's case is very complicated, and it would be necessary for us to know all the details before giving a definite answer to your question. We are of opinion, however, that the alleged offense does not come within the provisions of the Extradition Treaty between Great Britain and the United States; but under certain circumstances he might be liable, under the provisions of our civil code, to be arrested and held to bail in this state at the instance of the other members of his firm. As the matter is evidently of great importance to you, we would advise you to consult a good lawyer. Mr. John G. Boyd, of the CLIPPER building, is qualified to give you the best counsel in such matters, as he is fully acquainted with the British and American laws and court practice, a great desideratum in your case.

A. F. L., Sacramento.—1. The person betting that Occident had never trotted better than 2:20¾ on record, than the 2:20¾ made by Goldsmith Maid in her race with Occident, loses, for that horse trotted in a public trial in 2:18¾; 2:18¾; 2:19, over the Sacramento track. He must, therefore, pay the bet. 2. If you bet that you mark within a second of the time made, and mark 2:19, and 2:18¾ is made, of course you win.

EUCHRE, Perth Amboy.—B had no right to play alone against A's lone hand, as only three aces were in play in lone hand, and that is the privilege he makes, takes up or orders up the trump card, thus assuming the responsibility of the trump. B is only entitled to two points if he euchres A, and the latter to two points if he makes a march.

E. H. J., Lakeville, Conn.—The two parties who tied on 41 are entitled to the first and second prizes (the watch and chain and the $5 bill), and they must throw off for choice, if they cannot mutually agree on a division. The party throwing 40 takes the box of cigars, and the thrower of 39 the $3 bill.

DOUBTFUL, Titusville.—The player had no right to take the card exposed, but as the dealer and the third player did not object at the time, and in the former suit sequently drew cards himself and bet were made, he could not object afterwards, and his doing so is not creditable to his sense of fair play.

RAZOR, Chicago.—1. Don't open up, whom you give your opponent one when he begs, he is compelled to take it. 2. You cannot give more than one when your opponent begs. 3. The Jack is scored the moment it is turned, no matter if it be set to the suit that is run. 4. In casino, cards count three, and the spades one. 5. Very fair.

J. B. B., Springfield, O.—The party that carries the state, is governed by the vote cast for the highest office; therefore, as the democrats elected the governor in their district, the state would be claimed as having gone democratic, and bets are subject to the ruling, consequently A won.

E. W. G., New Orleans, La.—1. There is no demand for one act comedies. 2. We have no correspondent in Salt Lake City. 3. Enquire at any place where they sell plays in your city for a copy, and you will find the manager's name thereon. We do not happen to have a copy by us.

E. E. R., Cincinnati, O.—B loses the bet, the true meaning of which was that Grant would have a majority of 3,000 *or over* in New Hampshire. B's claim that for A to win the majority should be exactly 3,000, is ridiculous.

OLD SUBSCRIBER, Unionville.—Had you been a subscriber, or even an occasional reader of the CLIPPER during the past two years, you would have seen numerous reports of the performances of Detaille, "The Man with the Iron Jaw."

C. E. P., Cambridgeport, Mass.—We have no record of the actual weight of Tom Thumb, Commodore Nutt or Minnie Warren. It is usually the policy of exhibitors of such curiosities to underrate their weights.

[illegible]chester.—In the legitimate game of euchre there [illegible]d, and you must make your own rules for the [illegible] of amusement you are playing, as there are none of [illegible]thority existing.

[illegible] Washing'on, D. C.—1. A wins; poker being a show [illegible]st hand wins, whatever the holder may call it. 2. [illegible]ot entitled to vote by the cards he helped himself to; [illegible]t stand his original hand.

[illegible]LAND, O.—1. He can make a sweep with his ten spot. 2. [illegible] it was a fair, square deal, he could call it such. 3. A shuffle [illegible]s a deal. 4. You can claim two points, and if he has not [illegible]en a trick, he can claim three points.

A. F. K., Suffield, Conn.—A loses; draughts is a more scientific [illegible] than backgammon, hence the one struck entirely into the latter, and is entirely absent in the former, consequently the [illegible] are a very much greater number in the former. [illegible]w Jersey, New York, New Jersey, Ohio, Illinois, Iowa, Indiana, Pennsylvania.

E. U. G., New Orleans.—1. Accepted for early presentation. 2. Negotiate through one of our dramatic agents, who will give you a letter or idea of the terms, etc., than we are able to. 3. Will bear it in mind.

O. F. H., Baltimore.—You are wrong. B wins the money. Poker is a show game, and the hand must speak for itself. It being quite immaterial what the holder calls it. Consequently as B's full hand beats A's pair of kings, the former wins the pot.

W. K., Baltimore, Md.—1. The Hanlons are in Paris, France, and little Bob is with them. 2. You can order *Leslie's Illustrated* through Wilmer and Rogers, No. 47 Nassau street. Single copies cannot be purchased here.

S. E., Providence, R. I.—Full evening dress is the most appropriate for dramatic readings. A black suit with white necktie, and white or light colored kid gloves. Some selections might be read while sitting.

H. D.—A and B are playing six card cribbage. A plays a deuce, B plays a tray, A then plays an ace and takes three, after which B plays a four spot and claims four. Is B right or not?" He is.

STAR, Selma, Ala.—The fault must be with your post office. The CLIPPER has been mailed regularly to you every Tuesday morning.

FRISCO, San Francisco, Cal.—There are no schools in this country for fitting persons for the stage, although there are some few actors who at times receive pupils.

J. H. F., Red Bank.—We find it utterly impossible to get at the merits of your disputed bets, and you must settle it amongst yourselves, unless you both agree upon a statement of the facts.

R. W. S., Memphis.—P. T. Barnum is interested in the circus you refer to, as well as the museum. He has not as yet shown which opens this evening, Nov. 18th, at the Hippotheatron.

VIEUX TEMPS.—B loses both bets and must pay. A bet cannot be drawn except by mutual consent, and it is dishonorable on B's part to refuse payment of the two wagers.

A CONSTANT READER, Chicago.—Tom Sayers did pay forfeit of either £5 or £10, we don't know which, staked for a match with Jim Mace, which his backer would not allow him to go on with.

BARTON AND MIKES, Williamsport, Pa.—A bet made on a sure thing is pronounced [illegible] fair, provided no fraud or misrepresentation is used in order to have [illegible]ssatic or blue stone.

C. M. C., Glenham.—Take 8 grains iron [illegible]ssalts, spring water, 1 oz., wash the eyes with it, letting a drop [illegible] Repeat this daily and you will soon cure it.

J. H. F., Philadelphia, Pa.—1. It will date this season, but we may next. 2. The subscription expires with No. 37 of this volume.

COL. LEW SMITH.—Permit us to renew our thanks; the bill is of after the war, as one of the ads. mentions "price bread of 18.9," showing it to be of recent date.

A. L. F.—The same channel was open to you to refute the charge, the confidential character of your note prevents us from making any rejoinder.

SIG. A. B.—We are not aware of the song you have having been set to music. They were written for our "Variety" department, and appeared originally in the CLIPPER.

A AND B, Worcester, Mass.—The Jack is scored the moment it is turned, provided there is no misdeal in that hand. In case of a subsequent misdeal, the Jack is still scored.

J. L. C., Wilkesbarre.—1. He did not challenge O'Baldwin, but he did the other party. 2. John McDevitt's run of 1,483, in his match against Goldthwaite, is the best.

OLD MAN, Bellaire, O.—1. Aaron Jones was born on March 1st, 1833; Mike McCool, March 12th, 1837. Tom Hyer died in this city, June 26th, 1864.

G. E. A., Ottaway.—Your question is unanswerable, as the amount it cost the allied powers for the peninsular war cannot be ascertained.

UNCLE ABE, Trenton.—A is stuck for the whole amount to be paid for the oysters. Both B and C having beaten A on the second throw, it is not necessary for them to throw off their tie.

J. C. L.—We prefer the following of the two:—Hicks, Spaulding, Start, Barnes, Sutton, George Wright, Cuthbert, Eggler and York.

H. M., Vicksburg, Miss.—The returns, as they stand at present, although not yet corrected, summed up, give Grant a majority over Greeley of about 55,000 in New York State.

H. H. J., Chittenango, N. Y.—D, H and C are the losers, and must between them pay $5 each to A, B, E, F, G and I, the winners. It will therefore cost D, H and C $10 each.

PHILADELPHIA.—C. J. A. loses. Blackwood, when he made his fast record of 2:31¾ at three years old, carried the regulation weight.

MUSICAL FRIEND.—Billy Edwards and Arthur Chambers are matched to fight on the first Wednesday in April, 1873, and $100 from each are now on deposit.

READER, Niagara Falls.—In poker, a winning hand does not lose in consequence of its holder calling it wrong. Poker is a show game, and the hands speak for themselves.

W. R.—To answer your question will require a laborious search of our files, and we have not been too busy this week. Will answer at our earliest opportunity.

Y. G. C., Waterbury, Conn.—In cutting for deal at euchre, the Jack, of course, is the lowest card, and beats the ace.

S. W., Philadelphia.—Sixty cents for each insertion, or $6.24 for thirteen insertions, cash in advance.

CONSTANT READER, Westfield.—Philadelphia, Pa., probably covers more ground than any other city in the United States.

QUORN, Cincinnati, O.—We are not aware that such a game was played.

A AND B, New Orleans.—The bet must be drawn, as both parties were right in their respective positions.

J. B., Titusville.—There are no data upon which the bet can be decided.

J. W. M., Pittsburgh.—Both terms can be properly applied, for "a mare is a horse, but a horse is not a mare."

CHARLES R., Kansas City.—At cribbage, four fours and a seven count 15.

J. M. H., Paris, Ky.—A player assisting, prevents his partner going alone at euchre.

F. M. REESE, Baltimore, Md.—You can purchase "Pocahontas" of any dealer in plays.

OLD SUBSCRIBER, Ansonia, Ct.—No; women in England are not allowed to vote for members of parliament.

C. W. B., Alton, Ill.—1. The backer of Greeley is entitled to the $3 forfeit only. 2. There must be a fresh deal.

STAR UNION.—Bill Poole was shot between 12 o'clock, midnight, and 1 o'clock, A. M., on Feb. 25th, 1855.

PAT R., New London, Ct.—Mace defeated the party mentioned near New Orleans, La., May 10, 1850.

JOHNNY AND HARRY, Milwaukee, Wis.—1. Bill Poole received his death wound during an affray at Stanwix Hall, this city. 2. Mace.

F. E., Lykens, Pa.—We cannot say exactly how much the gentleman is worth, but rumor estimates it at about twenty millions.

J. C. AND D. S.—Helmbold ran against and beat Longfellow in the four mile race at the Saratoga August meeting in 1871.

B. B., Cincinnati.—November is considered the best month for squirrel hunting.

DUFF, Jack on.—"At cribbage, how many do four fives and one ten count?" Twenty-eight.

W. R. S., Philadelphia.—Accept renewed assurances of our consideration for fresh favors duly received.

MAD. A. LAKE.—An interesting memento of the arena in the oldest house in which to accept our thanks.

"S. A. M."—Rather out of date for this section, the episcopy having "run" its course hereaway.

M. M. H., Marshall, Mo.—Respectfully declined. We never have traveling correspondents.

A. S. L.—Miss Jenny Engel has sung at the Theatre Comique in this city.

KERO.—The residents or citizens of the District of Columbia have no vote for president.

J. E. M., Trumansburg.—The man who bets upon Grant wins, of course.

ALFRED OLIVER, Savannah, Ga.—The fastest time on record for 100 yards, by a pedestrian, is 9½ sec., by George Seward.

T. M. W., Phila.—A straight beats three of a kind, unless differently and mutually agreed upon before commencing play.

DAMIAN, Worcester.—The game of four handed cribbage is either 61, or twice round the board as may be agreed upon.

ERIE U. S. CAVALRY.—As neither O'Brien nor Lawrence was elected mayor, the bet is drawn.

W. H. F., Baltimore, Md.—An euchre only counts two under any circumstances.

W. W. F., Manitoba.—S must wait until the others have played, before he can turn his pile.

JOE ELLIOT.—No. Address H. Wright, 13 Boylston street, Boston.

ADMIRER, Warren.—Cannot say. They propose giving up professional ball play.

C. SUBSCR.—Cannot say until the averages are sent in, which will not be for some weeks yet.

J. L., Memphis, Tenn.—London, Eng., has a population of 3,251,804, and Paris, France, the next largest city, 1,899,462.

MOSS, Troy, N. Y.—Write on one side of paper only; you compel us to copy your items.

G. S., Philadelphia, Pa.—The character of Tiny Tim is in the late Charles Dickens' "Christmas Carol."

C. MCN., Baltimore, Md.—The business is fraudulent, but there is no law under which the man can be prosecuted.

QUERIE.—1. B wins, as Heenan fought Sayers once only. 2. We never answer such questions. 3. It would.

S. P. STEPHENS, Harrisburg, Pa.—The letter you refer to has been sent for.

C. A. M., Philadelphia.—1. Will probably use it. 2. Where the author omits punctuation the editor or compositor attends to it.

F. W., Jersey City.—Thank you; will use one, if not both, and return them when done with.

J. MORRIS, Galveston, Texas.—Please read and implicitly follow instructions.

SILK HAT, Navy Yard, Brooklyn, L. I.—Mrs. F. B. Conway performed at the New York Theatre in "Under the Gaslight."

R. C., New Orleans, La.—Send to White and Goulland, music publishers, Boston, Mass.

J. S. N., Chicago.—James Gordon Bennett died June 1st, 1872.

DUKE, Albany.—The party who bet that 45 would be beat loses.

R. H., Gymnast.—For three months, cash in advance, $15.60.

C. E. C., Cincinnati.—Thank you; will return the old timer.

S. C., Phila.—Four trays and a nine, at cribbage, count 24.

J. SWEENEY.—It is not up to the mark for publication.

READER.—Inquire at the district attorney's office.

FARO.—Spaulding's record is the best, we believe.

T. M., Patterson, N. J.—"A ham" is proper.

CONCIA.—We cannot decide the point.

PORT CHESTER, N. Y.—A loses the bet.

CHEBOOT AND CIGARETTE.—Declined.

DOCTOR.—We do not know.

J. AND M.—B loses.

NEW YORK AS A THIRD FIDDLER.

A feeling of dissatisfaction and uneasiness is beginning to manifest itself in this city, consequent upon the recurrence of destructive fires in large cities; and we find that this sadness, first evidenced by the discerning few, is now asserting itself among the masses. But we are not surprised at this; the wonder with us has been how long New York intended to calmly submit to the contumely and insult sought to be heaped upon her by other cities. Heretofore the great metropolis has taken the lead in all extraordinary movements, gigantic schemes and destructive calamities on the American continent. She showed the world what she was capable of doing in the way of conflagrations by the great fire in December, 1835, when she permitted the devouring element to swallow up Wall street and whole blocks of banks, store houses, newspaper offices, insurance agencies, and millions upon millions of perishable properties. This she only did after several cities, envious of her greatness, got up miserable thousand dollar fires, and claimed supremacy in that line. These jealous one-horse towns were forced to subside when New York, quietly and without ostentation, consumed the then most valuable business section of the city; and they were scarcely heard of again until October, 1871, when Chicago, which had long been chafing under her humiliation, suddenly emerged from her obscurity, and with the mock bravado of a subjugated criminal, made one desperate effort to restore the prestige of her name for deeds of great renown, and the lake city lay buried in her ashes as the sinful result. But the metropolis permitted this to pass unnoticed, content to let her past record attest the *ne plus ultra* of her undying fame; and for a time Chicago, like a giant refreshed with new wine, presumed upon her incendiary greatness, and kicked at New York like the ass in the fable. Witnessing our supineness over Chicago's fiery achievement, and attributing it to a depressed and humiliated condition, Boston—which had previously made a most lamentable and degraded failure over her so-called musical jubilee—resolved to outdo herself, and consequently the rest of the country, by one grand, sweeping sea of flame that should burn up every living thing and leave but a desert waste of her former vastness; and on the 9th of November, Anno Domini, 1872, she calmly set the fiery sphere in motion, and though only partially successful in the object of her destructive mission, Boston to-day exultingly rejoices over her burning shame, claims pre-eminence as a shining example in the world's record of remarkable places, and points derisively to New York as playing third fiddle to this grand aggregation of pyrotechnic talent. For thirty-seven years this city has rested on her well-earned laurels won in the flaming scenes of carnage and destruction that witnessed the old year out in the olden time, and made her name high over all on history's undying scroll. But, as we before remarked, the attempts of Chicago and Boston to belittle her in the eyes of the world, through their insane attempts to wipe out her record as a fire-stricken city, are beginning to bear their fruits; a restless, saddened feeling is spreading through out all classes of her people, increasing from day to day as Boston's malicious boasts are borne hither upon the [illegible] and [illegible] how puny are the efforts of such sickly provincial towns as those scorched by a touch of fire in Illinois and Massachusetts. New York must and shall be first in calamity as well as in "greatness;" in fiery ordeals as well as in political chicanery; and it will not do to arouse the recumbent lion, for revenge is sweet, and broad the path that leads to destruction. We have said.

BOSTON is a wicked city, and though, during her recent conflagration, her newspapers asserted that New York and Philadelphia thieves were ravaging the place, and committing all sorts of depredations, yet the robberies were, in reality, perpetrated by her own criminals, who knew every nook and corner of the burnt district, and could tell precisely where the valuables were located. The outcry of Boston's press against New York and Philadelphia was like that of the guilty wretch crying stop thief while he was fleeing from the wrath to come. When the wreck has been cleared away, the losses calculated, and the destroyed portions of the city rebuilt, how very small will be the costs of the great change if it shall be found that Boston has been "purified by fire."

A VOICE FROM AFAR.—This is what a late number of the London *Standard* says:—"The Boston fire is a scandalous outrage on civilization, and an evidence of a most inefficient city government." If this *Standard* sheet were disinterested and standard authority, we should cry amen, and plead; but here is where the nigger in the fence crops out:—English insurance companies have to bear a portion of the loss; so long as the profits came in, Boston was a well-governed city; when losses loomed up, *vice versa*. 'Twas ever thus.

A PUZZLE.—What bothers us is this:—Whenever a safe is dug out of the ruins of the Boston fire, and its contents are found uninjured, nearly every paper in the land publishes the name of the maker of that safe; but when a safe turns up damaged, and all the things destroyed, the maker's name is no more mentioned than if it had never been made. Why show such partiality?

PROF. PEPPER has been telling the people of Boston about some of the properties of light and fire. Just as if they didn't know something about it already.

WOULD IT be according to law to designate the *habitues* of a drinking saloon as "the bar association?"

SINCE THE CONFLAGRATION in Boston there is "a great cry, but *little wool*."

NEWS OF THE WEEK BOILED DOWN.

☞ Rapid progress is being made in clearing away the debris of the burnt district at Boston, Mass. And has poured in, both from home and abroad, for the sufferers, thousands upon thousands of joy and sorrow, and pine lumber and emigrants, and hopes and salt fish.

☞ The first snow of the season in this vicinity fell on the evening of Nov. 16th. On the same date snow was reported at Philadelphia, Pa., Richmond, Va., Washington, D. C., Toronto and Kingston, Ont., and Buffalo, N. Y. At the latter place it was two feet deep on a level on the morning.

☞ An important discovery has just been made by the Signal office at Washington, D. C., by tracing out the course of an atmospheric wave through the country, that winter comes to Brown, not showing the origin of our winter storms in the Rocky Mountains.

☞ About twenty thousand persons were present at the opening of the Mechanics' Fair, Thirty-fourth street, N. R., this city, on the night of Nov. 11th. The inaugural ceremony consisted of a promenade concert by the Ninth regiment band, 100 in number.

☞ R. M. See, one of the attorneys of the firm of Winchester, brothers and Bliss, was arrested by the sheriff of San Francisco, Cal., charged with harboring escaped convicts. The bail was fixed at $10,000 each.

☞ The government organ, the *Petersburg*, an official journal, states that trouble is brewing between Russia and Khiva. It says that existing relations between the two powers cannot be maintained, and that the safety of the Russian border depends upon those relations.

☞ An official communication having been sent to the pope by Signor Sella, the Italian minister of finance, guaranteeing to him inviolable the annuity voted by the Italian parliament, Cardinal Antonelli, on the pope's behalf, has written to decline it.

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☞ The American and British Claims Commission have made an award of $2,490 in gold in the case of Frances Imperi vs. English man, who was arrested and imprisoned during the fall of 1862 by the United States government.

☞ About one-fourth of the business portion of Abbeville, S. C., including all the finest public buildings and the official records of the county, was burned on the 17th inst.

☞ Thos. McNamara, a constable, was murdered by some person unknown, on the public highway near Scranton, Pa., on the 15th inst.

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☞ A fete was held at Chiselhurst, Eng., on Nov. 16th, by the ex-Empress Eugenie, at which were present many visitors from Paris.

☞ Rhoda Fewell, who had been on trial at Brentsville, Va., for the killing of Mrs. Clark, editor of the *Manassas Gazette*, while the latter was in jail, charged with the abduction of Fewell's sister, a girl of sixteen years, was acquitted on the 18th inst.

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☞ The bankers of Basle, Bowles Brothers, the American bankers at Paris, France, who have suspended payment, are estimated at $500,000. The losses fall chiefly upon American tourists in Europe.

☞ The United States steamboat inspectors have made a report in which they commend the conduct of the captain.

☞ A widow woman, not long ago, being in want of an agent to superintend her business, bethought herself of the local newspaper, and handed in an advertisement making known her want. The proprietor, by stricter, thinking he knew exactly what she needed, made her advertise for a gent—and she got him, too.

☞ An enthusiastic newspaper writer says it is his belief that "morality must and will learn the language of the angels" before he can properly describe the Yosemite valley; and another avers that "the Nevada falls are the epitome of sublime sublimity sublimely sublimated."

☞ The census of Germany for the subjugation of France, was 40,881 lives; of these 17,527 died in battle, 10,740 from wounds received in engagements, 316 were lost by accidents, 20 by suicide, and the balance, 12,268 were carried off by diseases of various kinds.

☞ A lately published novel has the following pathetic passage:—"All of a sudden the girl continued to sit on the sand gazing on the briny deep, on whose heaving bosom the twilights went merrily to bed—all who can tell with how much of joy and sorrow, and pine lumber and emigrants, and hopes and salt fish."

☞ An old lady, with an eye to economy, is going to resuscitate all the crinoline she has by taking up the meshes twenty years ago—time has mellowed their bright tints into shades so nearly like those now worn that no one will know the difference, and she will be considered fashionable when she's only economical.

☞ A Detroit man who found a pocketbook full of money, returned it to the owner and declined accepting a reward of ten cents, saying:—"Virtue is its own reward." He declares, however, that he won't do it next time.

☞ Wedding cards having the words "Sheffield ware" printed in one corner, are one of the latest things out; but the wife of one of our ward politicians says her husband is the very latest thing out.

☞ A Massachusetts girl says she got her husband by stratagem—he fell into the river, and she caught him and hauled him ashore. Subsequently, he being much excited, proposed marriage, and the thing was accomplished.

☞ An Indiana hen has gone into the wonder producing business, her first attempt being an egg shaped like a crooked necked squash, and the last specimen found by the masculine head of the county, who hurried off to a physician and had him examine her case.

☞ A gentleman living near Lake Superior has had a sheet of copper rolled out as thin as paper, and on it has written his will. The only reason assigned for doing so is that it was his will to make his will in that willful manner.

☞ John Collins, of Dubuque, lately said that Jane Howard would not be his wife, as it wasn't too flat and too heavy; wherefore the fair Jane claims $4,000 damages, and has sued Howard to get it.

☞ An exchange says:—"This is the fifth trout caught from the same brook this year, the total weight of which is six pounds," but whether it means the "rear" or the "hole" weighs six pounds, is more than the whole of us can tell.

☞ A gentleman, who has thought much on the subject, says:—"I should not like to die of drowning, nor would I like to die of anything in which I could not fetch my breath." And so say we all.

☞ Maud Bousey, of Ellsworth, has a father, mother, two grand mothers, four great-grandmothers and two great-great-grandmothers, all living.

☞ It is reported that the south side of the Arkansas river, for 150 miles, is "lined with vast herds of elk, buffalo, deer and wild horses."

— The mayor of Chicago is opposed to the sale of liquor and spiritual exhibitions on Sunday, and insists upon spiritualists taking out licenses and saloon keepers going to church on the Sabbath.

— The following notice was lately posted in a church lobby:—"The person who stole 'Songs of the Sanctuary' from pew No. 32, should improve the opportunity of singing them here, as he will have no occasion to sing them hereafter."

— Isn't it strange that married men complain of their wives' extravagance, when, as every one knows, they wear their dresses so long?

— They're some on names "out west:" for instance, Elizabeth Maria Regina Georgiana Augusta Sarah Rosa Burrows, is the cognomen by which one of their young ladies is known.

— It has been asked:—"Did the horseman who scoured the plains use soap?" We are unable to answer, but must say it is an old dodge.

— A Connecticut paper has been boasting about an apple, of the pippin species, which "measures 13¾ inches around the waist and weighs 15 ounces."

— An old California and Nevada miner says that all the work done in gold hunting and mining has not paid an average of one cent a day.

— A San Francisco paper says that a wealthy miner has fallen in love with Mrs. Fair and will marry her—the report may be true, but it isn't fair if it is.

— A Miss Rachel Smith, whose home is "out west," is credited with making 300 door barrels in a week, besides having time to go to the fair.

— A poor Albany, Ind., man, who has fifteen daughters and two sons, thinks of establishing some kind of a new manufactory to furnish employment for them.

— An Ohio widow has had the inscription:—"We will meet in Heaven, husband," engraved upon the tombstone of each of her three husbands who have gone before her.

— Three boys in Portland, Oregon, a few days ago cut off a Chinaman's pig tail, for which they were each sent to the penitentiary for thirty days.

— Another poetic lover has gone distracted. He wrote:—"I kissed her under the silent stars;" but the village type translated it:—"I licked her under the cellar stairs."

— As an up town stationer, after enumerating several articles to be found at his store, adds in a postscript:—"To regular customers I sell wafers gratis."

— A Detroit woman who refuses to allow her daughter to marry a railroad conductor, because she don't want her doors slammed off.

— New York has thirty evening schools—fifteen for male, twelve for female and three for colored pupils—now open. They are attended by about 17,000 scholars.

— A man who has, perhaps, been there to see, says that New Hampshire is the greatest hunting ground in the world. You may have seen a good deal, but can find nothing.

— In Boston, where they have a prohibitory liquor law, a seven year old boy died, a few days ago, from drunkenness superinduced by the inhalation of the fumes of whisky from his mother's breath.

— A lame girl, who had not been outside of the room which she called her home for fourteen years, was among the participants in the late children's excursions in Philadelphia.

— A Mr. Cole, of Cole's Creek, Jones county, N. C., of congestion of the stomach, caused by swallowing a piece of cloth four inches square.

— "To my almost wife" was the inscription a soon to be married man had engraved on the napkin rings.

— It is estimated that not less than 50,000 young men are employed as commercial travelers in the United States.

— A Connecticut man boasts that in 30 years he drank over 73 barrels of whisky.

— In Germany children go to school at 7 in the morning and remain till 4 P. M., having only a half hour's intermission at noon.

— A Schenectady man has a rooster 13 years old, which he thinks of exhibiting as King Lear, a relative of Chantic-Lear.

— A Louisiana storekeeper has a peculiar kind of powder, which he sells for dwelling purposes—it invariably misses fire.

— A western editor says there is just enough sickness in town to "make the physicians happy."

— The new system of public instruction about being inaugurated in Japan involves the erection of 26,000 school houses.

— In some western cities they announce "Boots blacked inside," which ought to make the laundress' trade lively.

— A St. Joseph merchant advertises:—"If you want a hoop skirt go to the ant, thou sluggard, and be wise."

— "Nothing brings a man out like adversity." True enough—'twill bring out toes, elbows and knees in a short time.

— A Michigan farmer has his eighty acres surrounded by a black walnut hedge.

— The oldest Artesian well in Europe is at Lilliers, France. Water has flowed from it in an uninterrupted stream for 745 years.

— A Leavenworth editor calls Kansas City a "right old fungus, who-e territory is carpeted with three ply mortgages."

— In 1657 a man in London was prosecuted as a "nuisance and prejudice to the neighborhood," for selling coffee.

— Fifty years ago tomatoes were called "love apples" and thought to be poisonous.

— "Deceased came to his death by being found in the Hudson river," was the verdict of a late coroner's jury.

— A chap who has been much annoyed by locomotive and other whistles, proposes getting up a "noiseless steam whistle."

— A man in Chelsea, Mass., a few days ago died from the effects of a spider bite.

— Fontenelle calls a beautiful woman "the purgatory of the purse and the paradise of the eye."

— A Chicago paper on board remarked that he "felt the heat most when he was going to Berne."

—Strange as it may seem, it is nevertheless true, that many of the wealthiest planters in Jamaica live on coffee grounds.

— A man, supposed to be Phillip Bleimstein, was found dead in a wagon, with his head split open, at the corner of North First and Tenth street, Williamsburgh, L. I., on the night of Nov. 16th. About the same time a boy named Jas. Whalen, aged 14, was fatally stabbed by a man named O'Brien, in the same neighborhood. Both murders are alleged to have been committed by the "Battle Row gang."

☞ Nine concert saloons on Broadway, this city, were "pulled" by the police on the night of Nov. 16th, the proprietors and employes being taken into custody, while the customers were allowed to go. The waiter girls and other employes were discharged next morning, but the proprietors were held in $500 bail to answer.

☞ As many American inventors have expressed a disinclination to have their works exhibited at the coming Vienna exposition because of the stringency of the Austrian patent regulations, the United States government has prepared the draught of a treaty to be signed with Austria for the protection of American patentees.

☞ The action of the Swiss government in removing M. Mermillod from his bishopric, and forbidding him to exercise his episcopal functions within the diocese, was made a test question at the elections for members of the Swiss Diet on Nov. 10th. The government was sustained by a vote of 8,000 against 1,500.

☞ Julius Kryzwoszynski, who was undergoing a sentence of ten years' imprisonment in Cuba for participating in the Ryan expedition from Colon in the early part of 1871, has been pardoned by King Amadeus. During the rebellion he rendered distinguished service in the volunteer army of the United States.

☞ Sir Henry Rawlinson delivered the opening lecture of the season before the Royal Geographical Society, of which he is president, at London, Eng., on the 18th inst. He declared that the discovery of Dr. Livingstone by Mr. Stanley was a very important event, and stated that the latter deserved a medal from the society for the accomplishment of his great undertaking.

☞ Bands of Carlists have appeared in the province of Bi-cay, Spain, where they have committed depredations. Other bands are likewise reported as committing outrages on travelers between France and Spain, while the authorities of Perpignan, France, have seized 25 cases of Marseilles rifles, which were intended for the Carlists in the province of Gerona.

☞ Sergeant Bates, the American who started on Nov. 8th to walk from Glasgow, Scotland, to London, Eng., carrying the United States flag, arrived at Bolton, Eng., on the 14th inst. He reported that he had not been molested anywhere along the route, but was frequently greeted with cheers.

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formances. Every seat was occupied on the occasion of Mrs. Siddons' reading, wrote our correspondent on Nov. 16th.

Tom Thumb and troupe performed at Manchester, N. H., Nov. 13th, and are billed ahead as follows:—Amherst, Mass., 18th; North Adams, 19th; Troy, N. Y., 20th; Glen's Falls, 21st; Fort Edwards, 22d; Albany, 23d; Cohoes, 25th; Schenectady, 26th; Poughkeepsie, 27th; Peekskill, 28th; Catskill, 29th; Yonkers, 30th, and Brooklyn for one week, commencing Dec. 2d.

The Martino Troupe have been at Hodge's Opera House, Lockport, N. Y., since the 11th inst., giving six performances and a *matinee*. Without exception the houses have been crowded every evening. Martino's illusions and legerdemainic feats are many of them entirely original and very entertaining. The Enchanted Canopy, particularly, is a charming piece of deception. In this trick he is assisted by Mr. Cook and Miss Gertie Florence. The latter, in the *role* of the fairy, appears in a pretty make-up. From here the troupe go to Geneva, for three nights, commencing with the 18th; after that to Seneca Falls, for three nights, commencing 21st; Oswego, six nights, commencing 25th; Binghamton, four nights, commencing Dec. 2d, wrote our correspondent on Nov. 16th.

Managers and others can have lithographic work done as cheaply as wood cuts by the American Chromo Company, whose card is in another column.

Gumptown Podigah Cute, humorous lecturer, can be secured for vacant dates through H. E. Lockwood, whose address find elsewhere.

Judge Patchin is to deliver three lectures on California, at the Music Hall, Detroit, Mich., Nov. 19th, 20th and 21st. The first lecture is for the benefit of the Boston sufferers. The lectures will be illustrated by a large stereopticon, under management of C. H. Van Deusen.

Pike's New Opera House, Calais, Me., is advertised to rent. It has a stage, with scenery and dressing rooms, and will seat one thousand persons.

Marshall's Royal Tycoon Japanese Troupe are billed to appear at Mobile, Ala., on Nov. 18th, and remain one week.

The Royal Yeddo Japanese Troupe appeared at Wheeler's Opera House, Toledo, Ohio, Nov. 15th and 16th.

Drs. Henry and Carpenter delivered lectures, illustrated by practical experiments, upon "Soul Charming" and "Indian Fascination," *i. e.*, mesmerism, at Sanderson's Opera House, Baltimore, Md., during the past week, attracting fairly sized audiences.

Bret Harte will lecture at the Maryland Institute, Baltimore, Md., Nov. 19th, on "The Argonauts of 1849."

Miss Lilian Edgarton will lecture at the Maryland Institute, Baltimore, Md., Nov. 25th, on "Dress."

Amateur.

The Allemania Society, of Cincinnati, acted the "Long Strike" at Melodeon Hall, Cincinnati, on the 16th. ......The Davenport Club, of the same place, gave the "School for Scandal" at their hall on the 15th, to a large audience......On the 12th the Shakespeare Club, of the same city, gave "The Poor Gentleman."

The Amaranth Dramatic Association gave a performance at Brooklyn, L. I., on Nov. 13th to a crowded house of invited guests, the play of the evening being "The Rivals," Mrs. St. George's personation of Mrs. Malaprop, and Pope's Bob Acres, being the features.

FOREIGN SHOW NEWS.

Dramatic.

Our foreign files bear date of Nov. 5th.—At the London, Eng. Theatres, but few changes had occurred. An account of Oxenford's adaptation of Dryden's "Amphitryon," produced at the Court Theatre on Oct. 26th, and Henry J. Byron's burlesque entitled "The Lady of the Lane," produced at the Strand on Oct. 31st, may be found in another part of this issue......During the recess the Haymarket Theatre has undergone considerable alteration; the pit has been entirely re-constructed, the floor raised and the seats placed wider apart. The proscenium is completely new, the old ugly curve which surmounted the stage is removed, and a series of pendentives substituted, which are painted in imitation of gold mosaic, and supported upon short bracketed columns of gold, and the upper cove, which before contained a large picture, occupying the whole space, is now filled with an architectural arrangement containing a painting of the recital of a Roman comedy. The decorations generally of the house are in pure Pompeiian style, and consist of a velarium stretched upon the ceiling, which arrangement is also carried out upon that of the gallery, and a profuse employment of all the rich and bold coloring upon the other parts and the box fronts (from which latter all the projecting ornaments have been removed) made use of at that period of art. The saloon, box lobbies and general approaches, are treated in the same spirit, but in a simple manner, so as not to detract from the effect of the auditorium. The theatre re-opened on Nov. 2d with "Pygmalion and Galatea" as the chief attraction......At Drury Lane a morning performance of "The Lady of the Lake" was announced for Nov. 9th, when children and schools would be admitted at reduced prices......At the Princess, on Nov. 4th, "Hamlet" was announced for one week with Mr. Phelps and Mr. Creswick as Hamlet, respectively, on specified evenings......At the Gaiety, at the morning performance on Nov. 9th, a new and original domestic drama in four acts by T. W. Speight entitled "The Ebony Casket; or, Mabel's Two Birthdays," and on Nov. 16th, a new farcical comedy in two acts by E. A. de Pass, entitled "Debt," and a new and original opera bouffe composed by J. A. Kappey, entitled "The Wager," were announced for production......At the Globe, on Nov. 4th, a new and original play in three acts by Frank Marshall, entitled "The White Feather," was to have been produced......At the Opera Comique H. T. Craven was acting in "The Chimney Corner." ......At the Surrey, on Nov. 9th, Mr. Murray Wood was announced to make his first appearance in London, Eng., acting in "The Serf."......At Sadler's Wells J. H. Allen commenced an engagement of twenty-four nights on Nov. 2d, acting Lagardere in "The Duke's Daughter."......At the Standard Mr. and Mrs. Bandmann closed a successful engagement on Nov. 2d......The Olympic is shortly to re-open under the management of Miss Cavendish......No changes had occurred at any of the other theatres.

Death of Miss O'Neill.—Miss O'Neill, the bewitching Juliet, the incomparable Belvidera and Monimia of our fathers, is dead. In other words, Lady Beecher, widow of the late Sir William Wrixon Beecher, died at her residence, Ballygiblin, near Mallow, on Oct. 30th, in her 81st year. The great dramatic genius and brilliant triumphs of Miss O'Neill are matters of history. On the stage she had no rival—in fact she elevated the profession, and gave to it dignity and respectability. In her famous characters of Mrs. Haller, Mrs. Beverley and Belvidera, contemporary critics represent her as having been unapproachable in her realization of those impersonations. Miss Eliza O'Neill was the eldest daughter of Mr. John O'Neill, the manager of a strolling company of comedians who visited the small towns of Ireland. Her mother's maiden name was Featherstone. As a child her services were called into early requisition, and her powers were first tried at Drogheda, playing the Duke of York to her father's Richard the Third. Engaged by Mr. Talbot, the lessee of the Irish northern circuit consisting of Belfast, Newry and Londonderry, her fame rapidly extended. An engagement followed for Dublin, where her Portia delighted the critics, and her ability in the romantic, melodramatic, and musical branches of her profession was shown by her effective rendering of Blanche of Devan in "The Lady of the Lake" and other characters. The next season Richard Lalor Shiel wrote expressly for her his domestic tragedy of "Adelaide; or, The Emigrants," and invitations from metropolitan managers speedily followed the widening reputation of her beauty and talents. Eventually Mr. John Kemble's offer of an engagement for three years, at a salary of fifteen, sixteen, and seventeen pounds a week, was accepted, and Miss O'Neill came to Covent Garden Theatre, where she made a brilliant *debut* as Juliet on the 6th of October, 1814. When the curtain fell and the comedy of "The Merry Wives of Windsor" was announced for the next evening's performance, the crowded and delighted audience demanded a repetition of "Romeo and Juliet," which was accordingly complied with. Of a medium height, fair complexion, and with features of Grecian mould, Miss O'Neill possessed every personal charm, and her voice was exquisitely soft, flexible and melodious. Conway was the Romeo of the night; Jones, Mercutio, and Mrs. Davenport, the Nurse. On the 13th of October her Belvidera further established her position in public favor, and the house was crammed every night she appeared. Byron offered a higher tribute than any mere praise could give when he positively declined to go to see Miss O'Neill lest he should be induced to think her a rival of Mrs. Siddons. An authority on acting, Mrs. Fanny Kemble, classed Miss O'Neill among the artists whose success was greatly due to their intense earnestness, and ranked her in this respect above Kean. "John Kemble and Mrs. Siddons," she says, "were always in earnest in what they were about, and Miss O'Neill used to cry bitterly in all her tragic parts." One of the most pathetic and, indeed, humiliating passages in the career of Mrs. Siddons is the time when she used to complain of being forgotten because of Miss O'Neill; and when reading the praises of the younger woman's exquisite pathos she would ask, querulously, "Do people think I never drew a tear?" Mrs. Siddons was tempted to re-appear on the stage for the purpose of eclipsing Miss O'Neill, and was bitterly aggrieved when some ill-natured caricatures appeared, contrasting the youth and symmetry of the younger artist with the overgrown and ponderous form, wherein years had smothered the once incomparable Lady Macbeth. Her last performance in London was as Mrs. Haller, in "The Stranger," on the 13th of July, 1819. She shortly afterwards fulfilled a few provincial engagements, and then retired from the stage, immediately on her marriage with Mr. William Wrixon Beecher, then M. P. for Mallow, December 18th, 1819. The ceremony was performed at Kilfane Church, by the Dean of Ossory. On the death of his uncle, in 1831, Mr. Beecher succeeded to a very ancient baronetcy, and his wife became Lady Wrixon Beecher. Lady Beecher, who has been some years a widow, is the mother of the present baronet and a numerous family.

Miss Rose Cullen, of the Strand Theatre, London, Eng., is seriously ill with rheumatic fever.

Mlle. Cornelie d'Anka, who was engaged by Jarrett & Palmer for the coming season at Niblo's Garden, N. Y., but was prevented from making the journey to America on account of indisposition, has signed a contract for an engagement, with a forfeiture of £3,000 in case of the non-fulfilment thereof, to commence in October, 1873.

The King of Denmark has laid the foundation stone of a new National Theatre, at Copenhagen.

Miss Jennie Wilmore was announced to commence a week's engagement at the Theatre Royal, Cardiff, Wales, on Nov. 4th.

Musical.

The English opera company, under the direction of Mr. Aynsley Cooke, was announced to commence a season at the National Standard Theatre, London, Eng., on Nov. 4th. The company and announcements are as follows:—Artistes, Mr. George Perren and Mr. Nordblom, Mr. Cotte, Mr. Farquharson, Mr. Aynsley Cooke, and Mr. Bentley; Mesdames Blanche Cole, Emma Hayward, Madame Haigh-Dyer, Miss Goodhall, &c. Full band and chorus. Conductor, Mr. Sydney Naylor. On Monday, Wednesday and Thursday, Nov. 4th, 6th and 7th, "The Bohemian Girl." Thaddeus, Mr. George Perren; Arline, Miss Blanche Cole; Count, Mr. Aynsley Cooke; Devilshoof, Mr. Farquharson. On Tuesday and Friday, "Il Trovatore." Leonora, Madame Haigh-Dyer; Manrico, Mr. Nordblom; Azucena, Miss Goodhall. On Saturday, "La Sonnambula." Elvino, Mr. George Perren; Amina, Miss Blanche Cole. Monday, Nov. 11th, "The Lily of Killarney." ......At the Royal Philharmonic Miss Emily Soldene was singing in "Genevieve de Brabant."......At the Opera Comique "L'Œil Crevé" was the chief attraction.

It is expected that Gounod will himself direct his new opera, "Poliuto," at La Scala, Milan.

The "Cent Vierges," ("The Hundred Virgins"), with the sparkling music by M. Charles Lecocq, having gone the round of Belgium, Holland, Russia, France and Germany, is to be introduced in London, Eng.; and Mr. R. Reece has undertaken the task of preparing a purified adaptation, so necessary as regards all French comic operas, to be produced at the Vaudeville Theatre.

Signor Arditi has, it is stated, been engaged to accompany Madame Adelina Patti, as conductor, during that lady's forthcoming tour in the United States.

Mr. James Reid, the author of "The Good Rhine Wine," and other well-known songs, died on Oct. 27th, in greatly reduced circumstances, at the age of seventy-three.

Mlle. Albani's Amina, in the "Sonnambula," at the Paris, France, Italian Opera House, has met with much the same reception from critics and *connoisseurs* as it did in London. The fair Canadian is regarded as being in her noviciate, with good upper notes, but possessing little quality in the medium range, and none at all in the lower ones. As an actress she made no impression. M. Capoul was very successful as Elvino.

Madame Arabella Goddard has been engaged for a prolonged tour in 1873, commencing in Australia, where the pianist will remain some months, and then proceed to California, terminating her tour in America.

Mr. Sims Reeves is at present at the saline bath establishment at Droitwich, undergoing treatment for his malady, rheumatic gout.

The Alleghanians, Swiss Bell Ringers and vocalists performed at Rochdale, Eng., Oct. 28th, 29th and 30th.

Mlle. Violetta Colville.—This accomplished *prima donna* has been meeting with extraordinary success in Milan. On the occasion of her benefit, which recently took place, the Opera House was filled to repletion, a storm of applause and a shower of bouquets greeting her as she made her appearance.

From Melbourne, Australia, we have a report of the death of John Russell, well and favorably known in England, America and Australia for his musical attainments. Mr. Russell was born in Liverpool, Eng., and was one of the founders of the Philharmonic Society in that town. He was also the founder of the Harmonic Society of Brooklyn, in 1849. In 1858 he went to Melbourne, and was the pioneer of music in that city, having been the founder of the present Philharmonic Society of Melbourne. From that time until 1867 he was a leading spirit in the society, and conducted no less than ninety one of its concerts. In the early part of 1867 he was seized with a slight paralytic stroke, which gradually developed into the malady which eventually caused his death. He went to England in 1868 in search of renewed health, but the change had not the desired effect, and he returned to Melbourne in March last, only to end his days in the land of his adoption, at the age of sixty-seven years.

Variety Halls.

Destruction by Fire of the Oxford Music Hall, London, Eng.—The Oxford—certainly the most magnificent music hall in London—was, on the morning of Nov. 1st, almost totally destroyed by fire. On the preceding evening the performance by the company engaged took place as usual, but by six o'clock on the following morning nothing remained but the handsome vestibule, the two saloons which flank the hall, and a mass of charred and blackened ruins. The fire, we understand, was first discovered at 5.55 A. M. by a cabman, who was passing through Hanway street, and who at once gave the alarm. The situation of the hall, hidden as it is from the street, favors the impression that some time must have elapsed between the first outbreak and the discovery, so that when the engines arrived the flames had secured a hold which it seemed almost impossible to overcome. Captain Shaw, Superintendents Bridges, Palmer and others, were among the first on the spot, and as happily plenty of water was forthcoming, the firemen and the salvage *corps* went to work with a will, and in about a couple of hours succeeded in arresting the progress of the flames. The ruins on the following afternoon presented the following appearance:—The floor of the noble hall was one confused heap of charred timber, broken glass, iron rods, twisted gaspipes, battered sun burners, fractured slabs of marble, shattered musical instruments, half-burnt chairs, fallen plaster, disfigured ornaments and *débris* which it is impossible to describe. The stage, the balcony, the private boxes, the massive pillars which formed such prominent features in the architectural beauties of the Oxford, all presented a scene of desolation and disfigurement. Above, nothing stood between us and the sky but the blackened rafters, from which dangled the iron rods used as supports for the *trapeze* apparatus, generally brought into use in the course of an Oxford entertainment. In the saloons, which, as we have stated, have suffered but little, the statues and valuable pictures are almost entirely uninjured. Some valuable music scores, kept underneath the stage, have also been preserved, and although several instruments (including the identical frames of the drums which suffered by the fire which took place here during Mr. Morton's management, about four years ago) have been totally destroyed, the majority have happily been secured. Two servants, who slept in close proximity to the stage, had a narrow escape. The fire had made considerable progress ere they became alarmed, as they attributed the noise of falling rafters to the bustle usually going on in an adjacent brewery. They made their escape eventually by climbing through a window, and by crawling over the tiles of a neighboring house into the brewery yard, where they alighted, suffering only from the fright they had experienced. During the day the ruins were visited by the surveyors and assessors of the different insurance offices, but no satisfactory conclusion was arrived at as to the cause of the fire. Mr. Syers, in order to prevent loss to his large and efficient staff, has made arrangements to transfer them to the Canterbury Hall, which he will open on Nov. 4th.

Harry Rickards, a comic singer of repute in London and the provinces, has made quite a success in Australia. The following ladies and gentlemen compose his company:—Miss Carrie Rickards, burlesque actress and vocalist; Harry Hallam, Australian tenor, and M'me Sanderson, dialect and operatic vocalist. J. Allison is the agent.

Negro Minstrelsy.

Sam Hague's Slave Troupe commenced the second year of their stay at Liverpool, Eng., on Oct. 31st, when the entire receipts were devoted to local charities. M. B. Leavitt commenced a re-engagement on Oct. 28th. Rollin Howard had achieved success, and the latest novelty on the bills was a burlesque, written by T. D. Fenner, entitled "Dr. Mary W. Orker; or, The Female Physician." During the month of December the company will perform at Belfast, Ireland, for three weeks, and during that time St. James Hall will be altered at a cost of some £2,000, and will be re-opened on Dec. 23d.

Circuses.

The season of Tayleure and Hutchinson's Circus, at Bath, Eng., was rapidly drawing to a close......Ginnett's Circus had located for a short season at Coventry, Eng......Mr. Batty's new circus building at Dublin, Ireland, is completed and was announced to be opened on Nov. 4th......Fossett's Circus is reported as doing a good business at Leek, Eng......Sanger's Circus exhibited at Norwich, Eng., Oct. 28th and 29th. ....The last nights of Allen's Circus, at Scarborough, Eng., were announced, and Mander's Menagerie commenced a series of exhibitions there on Oct. 28th......Hengler's Circus is well patronized at Sheffield, Eng., and it was announced that the late accident had been unattended by any fatal results ......At Adams' Royal Circus, Southport, Eng., the proprietor took a benefit on Nov. 1st...... Powell and Clarke's Paragon Circus commenced a season at Stockton-on-Tees, Eng., on Nov. 2d......Tom Fillis was presented on Oct. 26th with a handsome silver lever watch and massive gold chain, by the members of Cooke and Weldon's Royal Circus and several friends and admirers.

Miscellaneous.

The Misses Anderson gave their magical entertainment at Hereford, Eng., Oct. 24th and 25th.

AMUSEMENTS.

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No. 585 Broadway, opposite Niblo's Garden.
CHARLES WHITE..........Manager
AN UNPARALLELED CLUSTER OF GEMS.
MATCHLESS IN FUN AND GENTILITY.
FIVE MORE NEW STARS.
MR. C. A. GARDNER, the great Dutch Song and Dance Artist.
MR. GEORGE F. MOORE, the very popular Western versatile delineator.
TOMMY AND WILLIE DALY, the wonderful Song and Dance Artists.
MISS KITTY HENDERSON, the favorite versatile Comedienne.
MISS BELLE WALLACE, the inimitable protean actress.
ALL THE OLD FAVORITES RETAINED.
MISS MINNIE JACKSON. JOHNNY WILLIAMS.
LUKE SCHOOLCRAFT, J. C. STEWART,
GEO. H. COES, J. H. MULLIGAN,
E. W. PRESCOTT, JOE LANG.
MATINEE EVERY WEDNESDAY ONLY, AT 2.30. 34-1t

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MR. JOSH HART..........Lessee and Manager.
First week of the SIX FRENCH DANCERS,
M. MORTON, MONS. ARMOND, LOUIS FRANCOIS, M'LLES HORTANCE and ANGELICA.
Also, MR. JAMES McKEE, Character Songs, and MR. HUGH HAGERTY, Dutch Comedian.
Second week of MISS ANNIE ADAMS.
First week of the burlesque, KING OF CARROTS,
introducing the WORRELL SISTERS
and the entire troupe,
MR. JOHN HART, FRANK KERNS, JOHN WILD, JOHN QUEEN, WM. WEST,
MISS JENNIE HUGHES, MISS O'NEIL, MISS WRAY, and others.
MATINEE WEDNESDAY AND SATURDAY. 34-1t

BOWERY THEATRE.
WILLIAM B. FRELIGH..........MANAGER
Monday evening, Nov. 18th, and during the week, the second engagement since his return from Europe of the popular comedian and author, MR. J. HOLMES GROVER, will appear in five distinct characters in his own drama, as performed by him, with immense success, throughout England, Ireland and Scotland, entitled
I. O. U.; or,
I. O. U. THE WAY OF THE WICKED. I. O. U.
I. O. U. THE WAY OF THE WICKED. I. O. U.
In a prologue and three acts, abounding in the most startling sensational effects and thrilling situations ever witnessed. Will be produced with all due care and attention to scenic and mechanical adjuncts, and a powerful cast of characters. Preceded by the new farce of PIPKIN'S RUSTIC RETREAT. FRIDAY—BENEFIT OF J. HOLMES GROVER. Make note that I. O. U. every night.
Mr. J. McCloskey, the celebrated author and actor, will shortly appear in his own drama of POMP. 34-1t

TONY PASTOR'S OPERA HOUSE,
201 Bowery, opposite Spring street.
MATINEES TUESDAY AND SATURDAY AT 2½.
Engagement with the famous Ventriloquist, G. W. JESTER, THE MAN WITH THE TALKING HAND.
Also with the wonderful FIRE KING, SIG. RIVOLTI, who eats burning coals blazing from stove, &c.
Re-engagement of the protean vocalist, MISS ANNIE HINDLE.
A new local drama by Mr. Mason, entitled JUST IN TIME.
TONY PASTOR. HARRIGAN AND HART. JENNIE ENGEL. GUS WILLIAMS. EMERSON AND GRANGER, &c.
LADIES ADMITTED FREE ON FRIDAYS. 34-1t

TONY PASTOR'S TRAVELING COMPANY
WILL START ON THEIR THIRD ANNUAL TOUR, MONDAY, APRIL 7th, 1873. FOR LIST OF PEOPLE SEE FUTURE ANNOUNCEMENTS. 33-tf

WOOD'S MUSEUM.
MONDAY, NOV. 18th, 1872. EVERY EVENING AND SATURDAY MATINEE.
JOHNNY THOMPSON, IN OUR COLORED BROTHER.

BURLESQUE.	DRAMA.
MONDAY AFTERNOON at 2, Owing to the great success the new burlesque and pantomime entitled THE SILVER DEMON, THE SILVER DEMON, in which the great Burlesque Troupe will appear. Miss Pauline Markham, Miss Lisa Weber, Miss Emma Grattan, Miss Aggie Wood, Miss Theresa Wood, Miss Jennie Arnott, Miss Emma Moshier, Mr. Geo. Atkin, Mr. L. J. Mestayer, Mr. A. H. Sheldon, &c. [34-1t]	MONDAY EVENING at 8, First time this season of the great actor, Mr. JOHNNY THOMPSON, JOHNNY THOMPSON, JOHNNY THOMPSON, In his own new sensation drama, entitled, DIXIE, OUR COLORED BROTHER. DIXIE. OUR COLORED BROTHER, embracing all the names of the GREAT DRAMATIC COMPANY NEW AND EXCITING TABLEAUX.

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Corner 28th street and Broadway.
BIRCH, WAMBOLD AND BACKUS.
THE GREAT RICARDO as PAULINE LUCCA.
GREAT RICARDO as PAULINE LUCCA.
WAMBOLD as THE GERMAN TENOR.
BILLY BIRCH AND CHARLEY BACKUS IN NEW ACTS.
"DIS AND WHAT WE DID," BY JOHNSON AND POWERS.
BEAUMONT READ AND C. S. FREDRICKS IN NEW SONGS.
GRAND DUTCH CHEESE OPERA.
MAGIC CHANGES.
Seats secured six days in advance. Begins at 8. 34-1t

FIFTH AVENUE THEATRE.
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Sole Lessee and Manager..........AUGUSTIN DALY
BEGINS AT 8.
TUESDAY EVENING, NOV. 19th,
first production here, after very careful preparation, of Shakespeare's very mirthful comedy, in five acts,
MERRY WIVES OF WINDSOR.
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MERRY WIVES MATINEE, SATURDAY at 1½ o'clock. 34-1t

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POSITIVELY LAST WEEK OF ROI CAROTTE.
SATURDAY, 23d, at half-past 1, Last Matinee of ROI CAROTTE.
MONDAY, Nov. 25, for the first time on any stage, a PICTURESQUE LOCAL FOLLY, ROUND THE CLOCK. 34-1t

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THE LIVE INGIN. 100th NIGHT OF HAMLET.
Clodoche Quadrille, Buffalo Bill, What's Number Six.
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The management respectfully announces a limited engagement with the celebrated English tragedienne, MISS NEILSON.
THIS AND EACH EVENING DURING THE WEEK she will appear in her renowned impersonation of JULIET, in Shakespeare's grand tragedy of ROMEO AND JULIET, with MR. JAS. W. WALLACK AS MERCUTIO. MR. JOSEPH WHEELOCK AS ROMEO.
The tragedy will be produced with all the ORIGINAL SCENERY, COSTUMES, APPOINTMENTS and MUSIC that characterized its first production at the opening of this theatre.
ON SATURDAY NEXT, at 2, FIRST NEILSON MATINEE. MISS NEILSON AS ROSALIND, in Shakespeare's Comedy, "AS YOU LIKE IT." MR. JAS. W. WALLACK AS JACQUES.
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Sardou's last and best society play, AGNES.
63d to 70th PERFORMANCE of AGNES. MATINEE on SATURDAY, at 1½ O'CLOCK.
MISS AGNES ETHEL, for whom the [illegible] was written, in the title role. Other characters by Misses Glover, Fowler, Lanrens, Holland and Gare; and Messrs. Harkins, Edwards, Lamb, Parkes, Lawrence, Mackay, Montgomery, Thorpe, Burnett, Burroughs and Wilder. The engagement of Miss Ethel at this theatre is limited to 100 nights.
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IMMENSE SUCCESS OF THE WONDERFUL
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The vast Amphitheatre crowded with the elite of the Metropolis. Brilliant Lights, enchanting Music, luxurious Seats. EQUESTRIANISM POPULARIZED BY THE ONLY FASHIONABLE ARENIC ENTERTAINMENT IN AMERICA!
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A Museum of LIFE SIZE AUTOMATONS. GIANTS, DWARFS, AND NONDESCRIPTS.
Open daily from 11 A. M. to 10 P. M.
Hippodrome performances at 2 and 8 o'clock.
General admission, including balcony seat in circus, 50 cents. Children, under ten, 25 cents. Sofa seats in parquette, 25 cents extra. Cushioned arm-chairs, 50 cents extra.
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Proprietor and Manager..........MR. LESTER WALLACK
MR. SOTHERN AS DUNDREARY, EVERY EVENING,
in conjunction with the UNRIVALED COMPANY OF THIS THEATRE.
Due notice will be given of the first appearance of MR. JOHN GILBERT, MISS EFFIE GERMON, MRS. JOHN SEFTON.
EARLY APPLICATION for seats is particularly recommended to prevent disappointment.
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LIVERPOOL, ENGLAND.
Extract From Liverpool Daily Post, Nov. 1st, 1872.
Although not pretending to the highest rank amongst entertainments, negro minstrelsy has secured and retains a hold upon the British public, which is one of the most striking phenomena in the history of modern amusements, and of all enterprises of this sort the most successful is that which, under the direction of Messrs. Hague and Lee, has had so long and brilliant a run of success at the St. James' Hall. Last night the management celebrated the second anniversary of its tenure of that establishment, and they might well be disposed to take special note of the fact that for two years the hall has been open on every night except those when performances have been prohibited by law. Originally the company was known as the Slave Troupe, the performers having been actually slaves one and all, collected and incorporated as long ago as 1865 by Mr. W. H. Lee, at Macon, in Georgia. The history of the troupe since its foundation is somewhat curious. There is a character about negro entertainments, and even a pronunciation of the words, which is no doubt derived most faithfully from the manners and diction of the plantations, but it does not follow that actual negroes, and especially actual slaves, should be the most entertaining impersonators of slave character. An Irish carman, played by Mr. Boucicault or Mr. Falconer, or even by an Englishman with an aptitude for the brogue, is a much more amusing personage than a real Irish carman brought from the street to the stage to exhibit the drolleries and recite the witticisms of his class. Negro minstrelsy had grown into an art, with its traditions as distinctly familiar to its professors and as much recognized by the public as those of the stage, and to its comic and characteristic elements had been added part singing of a peculiar, plaintive and sentimental description, carried to a very high pitch of technical excellence and simple beauty in execution. The management of this troupe recognized this fact, and in the most business-like way withdrew it to the provinces soon after its first appearance in Liverpool in 1866. It had succeeded, but the proprietors saw that an entertainment manned by ill-educated and recently freed slaves could only derive from its origin a temporary attractiveness, and would be expected to compete in singing, in comedy, and in characteristic sketches with Ethiopians who could change their skin every night, and by whose ingenious and oddly-directed studies the best negro troupes had become the most enduringly popular of entertainments. Like men of business the proprietors resolved to transmute the genuine negro company, whose attractiveness could only be philanthropic sympathy, into a white company, which should stand second to none in all the special excellence which the pronounced tastes of the public required in this species of entertainment. Having done this the troupe returned to Liverpool, opened St. James' Hall, have played there nightly ever since, and have so recommended themselves to the public as to become an institution of the town. No one ever spent a dull evening at St. James' Hall since Oct. 31, 1870. The programme has been constantly freshened by varieties; talents of all available kinds have been laid under continual requisition; each department has been impartially kept up to the highest standard of excellence, and no resource that business management and artistic enterprise could lay under contribution for such an entertainment has been neglected. Last night, in pursuance of a kindly custom established last year, the anniversary performance—brimful of humor and harmony from first to last—was made contributory to the funds of a local charity, the whole proceeds being devoted to Father Nugent's institution for rescuing and training street arabs. There was an overflowing house, and the utmost enthusiasm prevailed. Messrs. Hague and Lee have proved once again that there is nothing like doing things well. Having never disappointed the public, and always successfully divined what will please, everything argues a long continuation of the extraordinary prosperity which they have hitherto deservedly and unwaveringly enjoyed. 34-1t

JAS. H. BUDWORTH
Will shortly produce J. Holmes Grover's new sensational drama, THE SUNBURST, in Philadelphia (New York to follow), in which MR. BUDWORTH will impersonate twelve distinct and totally disassociated characters, with imitations of popular actors of the day, together with his favorite musical selections. THE SUNBURST is a four act (original) drama, with every part "fat," and plays two hours and a quarter. Managers of first class theatres (only) can address JAS. H. BUDWORTH, 34-1t* Cambridgeport, Mass.

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PORTRAITS, SHOW CARDS, POSTERS, CHROMOS
Lithographed in artistic style. Posters, superior to wood cuts and as cheap. Chromos, suitable for premiums, in large or small quantities.
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L. H. EVERITT..........STAGE MANAGER
NOW OPEN FOR THE SEASON
This week the accomplished Artists, MISS ANNIE FIRMIN and MR. JOHN JACK, supported by the PARK THEATRE COMPANY, in the new play entitled WIFE OF TWO; OR, MARRIAGE AND DIVORCE.
FIRST CLASS STARS can secure time by immediate application. As an evidence of the business at this Theatre (and what GOOD stars can do), the Manager would state that MLLE. ZOE'S receipts the last night were within a fraction of EIGHT HUNDRED DOLLARS. 34-1t

TO AGENTS AND PROPRIETORS OF THEATRES AND HALLS THROUGHOUT THE UNITED STATES: Having severed my connection with the GREAT SOUTHERN MANAGER, Mr. Harry Greenwall, I hereby notify the above that I am NOT responsible for any contracts made by said Greenwall or his agent, Mr. J. F. Herne. 34-1t* JOHN S. NORTON.

KELLY AND LEON'S MINSTRELS.
PERMANENTLY LOCATED FOR THE SEASON AT ARCADE HALL, JERSEY CITY.
Good performers always in demand. Address as above. 34-tf

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TIP-TOP SENSATIONAL AND SPECTACULAR DRAMA,
DESTINY.
Managers having open dates should immediately address BARRETT SYLVESTER, care New York Clipper. 34-1t*

WE THE UNDERSIGNED
Members of the Norris-Norton Comedy Combination (that was), in justice to the manager, Mr. H. Greenwall, desire to make the following statement to the profession and all others interested:—We were engaged by Mr. Greenwall for Clara Norris and John S. Norton to travel during a season of six months, the said Norris and Norton to furnish the money for salaries and all necessary expenses. The arrogance and ill breeding of the two would-be stars, whose ignorance of the common courtesies of life was only equalled by their total lack of ability and knowledge of theatrical business, created ill feeling the first week of our trip, culminating in an open rupture, and the complete cutting of Norris and Norton by the company. We played through New York and Pennsylvania, losing money in spite of the hard work of manager, agent and company, what should have been the attraction being in reality a terrible drawback. Press notices, which Norton has had the cheek to publish since, suppressing the names of the people who earned them, were either written by Mr. Greenwall or obtained as personal favors to him and his company, exclusive of the stars. They brought us to New York, compelled to do so by the manager, we believe, giving as their object a desire to escape the election excitement, promising to start out again after Nov. [illegible] and after keeping us two weeks in uncertainty, finally refused to pay our salaries. We make this statement in justice to our manager, Mr. Greenwall, our agent, Mr. Herne, to ourselves and as a warning to other professionals who may be tempted to engage with Clara Norris and John S. Norton. Alice Raymond, Virginia Marshall, Carrie Wharton, W. J. Gilbert, Annie Moston, Joe J. Dowling, Emma Libby, A. Jaques. 34-1t*

MAGIC, MAGIC—A SET OF BIRD CAGES for the hat dissolve, made on a new principle. Send immediately to Box 180, Bridgeton, N. J. 34-1t*

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MILWAUKEE, WIS.
CARD TO MANAGERS. I have taken the above elegant dramatic temple for a long term of years, and with competent machinist and scenic artist, am prepared to offer STARS AND COMBINATIONS superior facilities for the proper production of novelties in this most prosperous city, containing 100,000 inhabitants. For time at the above house or the ACADEMY OF MUSIC, CHICAGO, the most prosperous theatre in the country, address C. R. GARDINER, Academy of Music, Chicago, or 34-1t COL. T. ALLSTON BROWN.

TO PROPRIETORS
OF OPERA HOUSES.
T. J. BARTON IS PREPARED TO PLAY MISS LAURA KEENE and Powerful Dramatic Company in
ONLY A DRINK AND WHAT IT LED TO, A new and thrilling 5 act play.
THE HOUSE OF ROSES. A new society comedy in 3 acts, written expressly for Miss Keene by a distinguished journalist.
THE SEA OF ICE, In which Miss Keene is unrivaled.
HUNTED DOWN, OR, THE TWO LIVES OF MARY LEIGH, By Dion Boucicault.
OUR AMERICAN COUSIN, By Tom Taylor, unaltered and unabridged, and THE SCHOOL FOR SCANDAL, By Richard Brinsley Sheridan.
The above sterling plays to be produced with appropriate scenery, costumes, and perfect acting by acknowledged artists.
PROPRIETORS HAVING AMPLE STAGE and the usual scenery of well appointed theatres, &c., APPLY FOR DATES TO 34-1t COL. T. ALLSTON BROWN.

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SAN FRANCISCO, CALIFORNIA.
MR. E. G. BERT..........Proprietor and Manager
After a most successful season of fourteen months, during which some of the best male and female stars of the United States have played most brilliant engagements, the management is prepared to negotiate for new talent for the GRAND REGULAR DRAMATIC SEASON, COMMENCING ON MONDAY, NOV. 11th, 1872. First class talent (only), stock and star, will be treated with. Address COL. T. ALLSTON BROWN, 34-1t 718 Broadway, N. Y.

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THE DARING AND INTREPID GYMNAST,
In his terrific double and triple somersaults, in mid-air. "SENSATION WITHOUT DANGER."
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THE CELEBRATED ARAB TROUPE. Under the management of Hash Hamo, numbering nine first-class performers, can be secured through the undersigned. They have many new and difficult feats. Address 34-1t COL. T. ALLSTON BROWN.

THE CIRCUS COMPANY EN-gaged by the undersigned for the Isle of Cuba will assemble at this office, Wednesday morning, Nov. 20th, at twelve o'clock. 34-1t COL. T. ALLSTON BROWN, 718 Broadway.

COSTA, THE CELEBRATED MAITRE DE BALLET, Can be secured; also, Lusuardi, premier danseuse. 34-1t Address COL. T. ALLSTON BROWN.

NEW AMERICAN THEATRE,
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WAS OPENED NOV. 16th, 1872, FOR THE FALL AND WINTER SEASON, WITH A LARGE AND COMPLETE
VARIETY COMPANY.
ARTISTS OF ACKNOWLEDGED ABILITY.
Address GREEN & HERRING, Managers.
N. B.—Would be glad to book artists ahead. 34-1t*

NOTICE TO MEMBERS
OF THE EQUESTRIAN BENEVOLENT ASSOCIATION.
The next meeting of this Association will be held on SUNDAY EVENING NEXT, November 24th, at 7½ o'clock, at TEUTONIA HALL, on Third avenue, near 15th street. Meetings will also be held every succeeding Sunday at the same time and place. Members who have not paid their dues are requested to do so at their earliest convenience. By Order. 34-1t

MANAGERS WHO HAVE FA-vored me with communications will please address COL. T. ALLSTON BROWN.
1t* New York, Nov. 17. TERESA ANTONNO, Premiere Danseuse.

WANTED.
MUSICIANS FOR
BEN. F. BOWEN'S
SERENADERS AND BRASS BAND.
One first violin, that can lead brass band; one B flat cornet; one alto, that can play piccolo. Address BEN. F. BOWEN, 34-1t* 308 8th avenue, New York.

"FUNNY PEOPLE WE MEET."
Great success of GUMPTOWN PODIGAH CUTE, the American Humorist, in his Humorous Lecture. "Cute's" Lecture. Gumptown Podigah Cute gave one of his humorous entertainments in Deiffendorf Hall last Friday evening. Gumptown is a capital ventriloquist, a mirthful imitator and a good actor, and is deserving of the applause and patronage he has received here."—Mohawk Valley Register, Fort Plain. Only a few dates in December open. For terms, &c., address care 34-1t* H. E. LOCKWOOD, 733 Broadway, N. Y.

A NOVELTY
WILL BE IN NEW YORK In a few days for a limited time.
ALF. BEAUCLERC,
SINGER OF SCOTCH AND OLD ENGLISH SONGS, Sentimental and Humorous. Address meantime care of Clipper office. 34-1t*

WANTED—HORIZONTAL BAR AND TRAPEZE [illegible] Male and Female, to perform once a week at the GREENPOINT OPERA HOUSE. Address EDWIN HAYES, Greenpoint Opera House, 121 Franklin street, Greenpoint, L. I. 34-1t*

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has left for the south on the steamer Transit, from Indiana, with a large and select company, consisting of the four Clifton Brothers, acrobats and gymnasts, Mlle. Edith, the great rider, and O. S. Arbuckle, the great Clown of the day. 34-1t*

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Open Dec. 2d, 1872, for Dramatics, Lectures, Concerts and other first class amusements. This House has drop curtain and six sets of scenery, two splendid dress rooms with ante-rooms; is lighted with gas, and is on ground; will seat 1,000 persons. Population of the city and adjacent towns is about 16,000. Communication by rail to all parts of the world. W. W. PIKE, Proprietor. 34-1t

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DOUBLE CLOG, JIG, AND SONG AND DANCE ARTISTS (EXPERIENCED).
Have original music and songs and first class wardrobe. Address care of WM. F. BACON, 34-1t* 120 Hanover street, Boston, Mass.

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ONE OF THE LARGEST AND FINEST THEATRES IN THE SOUTH. Capacity over two thousand. ONLY THEATRE IN MOBILE. Wanted, a first class attraction for the holidays. A few weeks vacant during the season for combinations. Will rent or play on shares. Apply to A. H. DAVENPORT, Manager, 34-4t* Or, D. BIDWELL, Academy of Music, New Orleans.

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EVERY TABLEAU CALLED.
The authoress repeatedly brought before the curtain. Negotiations. COL. T. A. BROWN.
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Ladies who can sing and dance.
LADIES WHO HAVE BEEN IN THE BALLET and understand dancing can secure good engagements though us in variety halls and traveling companies.
WE ALSO WANT
LADIES AND GENTLEMEN IN EVERY BRANCH OF THE DRAMATIC PROFESSION, especially juvenile ladies soubrettes, old women, walking ladies, leading, heavy, juvenile and old men, comedians, etc.
MINSTRELS, ATTENTION!!!
We want song and dance men, vocalists and comedians. ALL letters promptly answered, and IMMEDIATE ENGAGEMENTS for performers of merit IN ANY AND EVERY BRANCH OF THE AMUSEMENT PROFESSION. Address, ENCLOSING STAMP, DAVIS & CO., Theatrical Agents, 34-1t 160 Vine street, P. O. Box 252, Cincinnati, O.

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Fourteenth week of the LAURI FAMILY at the GRAND OPERA HOUSE, and sixth week of the LAURI'S NEW SENSATION, received every evening with deafening applause, as performed by JOHN LAURI, CHARLES LAURI and HARRY LAURI, in the great spectacle of LE ROI CARROTE, at the GRAND OPERA HOUSE, NEW YORK. Second week of the indisputably successful and MAGNIFICENT BALLETS at the Olympic Theatre, N. Y., as arranged and directed by JOHN LAURI, whose services have, with the courteous permission of Augustin Daly, Esq., been secured by MR. ALEXANDER HENDERSON for the arrangement and direction of all the ballets introduced in the burlesques of the LYDIA THOMPSON TROUPE. The Lauri Family, thanking the numerous managers who have written to effect engagements with them, must respectfully decline all offers for the present, as they are engaged to appear at the GRAND OPERA HOUSE, New York, in the forthcoming sensation of "ROUND THE CLOCK."
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FOR THE WINTER SEASON.
A No. 1 Bass Singer, that can do middle business, if required (one who plays brass preferred). One first class Lady Ballad Singer. A live Agent, with experience. Also Musicians, must play string and brass; must be sober and reliable; first class in their business and good dressers.
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A lady to sell tickets in a gift exhibition: must be a good dresser, and good looking. Salary must be low, but sure. Please send photograph if convenient. Season to commence on or about Dec. 5th. Address P. O. BOX 2[illegible]7, 34-1t* Elizabethport, N. J.

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NOW ON HER EUROPEAN TOUR THROUGH FRANCE, GERMANY, ENGLAND, IRELAND, SCOTLAND, ETC.
WILL VISIT ALL THE PRINCIPAL CITIES OF EUROPE
IN SEARCH OF NOVELTY,
WILL RETURN TO AMERICA WITH A FULL REPERTORE OF
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RAINFORTH,
DOUBLE ZOUAVE DRILL.
Comique, Cleveland, to Nov. 30th; Aim's American Theatre, Pittsburgh, to Dec. 21st; Tony Pastor's, N. Y., to Jan. 4th. Managers address as above. 34-3t*

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Wanted immediately—A good Irish Comic Singer. Engagement to a good man from four to six months. Salary low, but sure. Apply to SAML. FITZPATRICK, 34-1t* P. O. Box 745, Albany, N. Y.

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A LEADING GENTLEMAN,
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Please state particulars. Silence a respectful negative.
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SELECTED EXPRESSLY FOR THE ENTERTAINMENTS THAT NIGHTLY CROWD THIS POPULAR THEATRE.
THE WONDROUS ROMELLIS,
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FOR DATES, ADDRESS JOHN LESLIE, 706 North Ninth street, St. Louis,
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CLARA BURTON, JUST closed a twelve weeks' engagement at Kansas City, Mo., opened at Metropolitan Theatre, Indianapolis, Ind., Nov. 11th; Trimble's Variety Theatre, Pittsburgh, Pa., Dec. 9th. Time filled until October, 1873, except four weeks in April. Correspondents address as above. 34-1t*

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J. E. LESLIE, & CO..........Managers
Will open November 25th, 1872, with a first class dramatic company.
This theatre is the largest and best arranged theatre in the West, having the stage capacity, scenery, and properties for the production of the legitimate or sensational drama unequaled by any other theatre.
STARS
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W. H. BROOK..........Business Manager
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A few vacancies for stock talent to complete the company.—1t.

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The popular and talented young actor,
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MANAGERS OF THEATRES AND HALL AGENTS on WESTERN and SOUTHERN CIRCUIT can address the Business Manager for time after Jan. 1st.
Route.—Up Hudson River and N. Y. Central R. R. to Canada and Detroit, thence South. 34-1t*

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MISS NELLIE CLARKE.
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"Man of Mystery,"
"PRINCE SADI D'JALMA,"
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GREATEST SENSATION
THAT HAS EVER VISITED THAT COUNTRY.
"SECOND TO NONE."
At liberty to make engagements with FIRST-CLASS MANAGERS ONLY, for Theatres (between the acts) or Variety Shows (on sharing terms or salary).
Address care of Clipper Office, or private residence, 1,140 LOMBARD STREET, Philadelphia, Pa.
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First class variety performers can obtain engagements at all times by addressing W. C. TURNER,
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AMERICUS,
MASTER
JAS. SPEAIGHT,
THE COMING MOZART,
just returned from California, re-appears in the GRAND OPENING of
NIBLO'S GARDEN, N. Y.,
NOVEMBER 25th.
Managers of first class theatres should
WATCH THIS GREAT CARD.
Can be played with any Combination, DRAMATIC, MUSICAL OR BURLESQUE, &c.
Address PROF. J. G. SPEAIGHT,
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BENSONS,
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ALL LETTERS ADDRESSED JAMES FISH. 34-1t*

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FEMALE TALENT, VOCALISTS AND DANCERS, FOR VARIETY THEATRE, SCRANTON, PA.
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MR. GREELEY'S RIDE.

AN INCIDENT OF HIS VISIT TO CALIFORNIA.

WRITTEN FOR THE NEW YORK CLIPPER.

[NOTE.—When Mr. Greeley went to California, ovations awaited him at every town. He had written powerful leaders in the *Tribune* in favor of the Pacific railroad, which had greatly enhanced his value in the estimation of the Golden State people. The California Stage Company was to carry him from Folsom to Placerville, and owing to some delay of arrangements, the vehicle was not in readiness to depart until late in the afternoon. Mr. Greeley was to be in Placerville at 7 o'clock, P. M., as will be seen by the "orders" given Mr. Henry Monk, the driver.]

I.

"This great man must be there by seven !"
Were the orders given Henry Monk.
"The great man shall be there, *by heaven !*"
Rejoined the driver of the stage.
From Folsom to Placerville 'twas forty miles—
The driver, a man possessed of spunk
As well as muscle, stood five feet 'leven,
And was thirty years of age.

II.

"All aboard !" yelled Henry Monk—'twas late in the afternoon—
The great man got in the stage—he of the good *Tribune;*
The road was quite muddy and a little up grade,
And for three or four miles they very slow progress made;
Not yet had they watered, not yet had they bogged,
As up the divide road the stage horses jogged.
"The Placerville people propose me to *fete !*"
And I have apprehension we'll get there too late."
Thus spoke the great man to him of the borders—
Cried Henry Monk:—"I've got my orders !"
Six miles out of town, and the road was quite smooth,
But after that distance it did not improve;
When, half a mile further—a half, I said, boy—
When half a mile further they struck corduroy !
"Sir !" said the great man, "there's no fear of disaster,
I must be there by seven; suppose you drive faster ?"
Monk didn't get angry—he'd long lived on the borders—
But simply replied:—"Yes; I've got my orders !"
Then down went the whip—old style, twelve stranned 'un—
Such as bull-whackers use to drive mules in tandem;
The stage struck a stump and turned half way o'er—
Not before since they started had the great man made a roar—
But he did at this juncture, and lustily, too:
"Hold up, there ! dod rot you ! Hold up there ! Whoa !
It don't matter much—if—hold !" Greeley bawled;
Still the pace was not slackened—the cattle still hauled—
And presently a bald head popped through the coach roof;
"Look a-here, you grand rascal ! Look-a-here ! Hold aloof !
Are those government horses, you hound of the borders !"
But all that Monk said, was:—"*I've got my orders!*"
Then Greeley's white hat blew off of his head—
Quite exhausted, he fainted, fell back, almost dead.
Two frantic wood-choppers seized Greeley's old tile—
By this time the stage was away a good mile—
They pulled it and tore it 'mid grunts and great groans,
And then took the pieces to their own hearthstones,
Perhaps as mementos of the great man's ride—
They did it, however, and Greeley defied.
By this time the stage coach had got to Mud Springs—
Mr. Greeley was getting accustomed to "things"—
Placerville's delegation met the old caravan:
"Is Greeley aboard. sir ?" cried a very old man.
"He was a few miles back," Henry Monk said,
"Through the top of my coach I saw his bald head;
My orders are these:—'*Git him there by seven'*—
It lacks fifteen minutes—*I'll do it by heaven!*"
"Look-a-here, Mr. Monk, "the committee man cried,
"I presume Mr. Greeley is sick of this ride;
We have a brass band here, thirty ladies in white,
And a hundred good torches to make the way light—
We're here to escort him: you can't say us nay !
The procession will form, and the band will now play!"
(The last to the marshal in a tone very bold;
But he needn't have done it—the committee was *sold.*)
"I've told you my orders—the stage company *pay,*
Let go of my leaders ! Git out of my way !"
And down went the whip—the leaders then jumped—
The committee man *rolled,* and on the stage thumped;
O'erturned the band wagon, broke up the formed line,
And it's needless to say that Monk was "on time."

New Orleans, Oct. 28th, 1872. LARRY BRADFORD.

A TRULY JEALOUS OTHELLO.

WRITTEN FOR THE NEW YORK CLIPPER.

BY LE VOILA.

Some thirty years ago private theatricals were an all pervading pastime with the younger members of our community dwelling within the lower portion of the city, which, at that time, was inhabited not only by a large army of merchants' clerks, but by a great number of commercial gentlemen of the olden school. It must be remembered that, at that period, few hotels existed above the upper end of the park, and those among them held in the highest estimation were mainly located along Broadway, or in the vicinity of the Bowling green. The old merchants of New York were emphatically devoted to theatricals, as a cardinal amusement, for, having "survived their dancing days" and the vagaries of a juvenile existence, no more agreeable pastime could be afforded them than a visit to the pit of the Park Theatre, and a critical survey of the performances of celebrated and time honored worthies identified with the fortunes of the old Drury. The drama with the Park pitite was not a mere amusement, but an object of sincere adoration. He went to the theatre with the self same sentiments inducing his attendance upon church service, as he viewed both acts as emanations from a sacred duty, neglect in the observance of either of which he regarded as decidedly detrimental to his reputation as a member of good society. Consequently, through constant and habitual attendance at the "Theatre," for the thorough-bred play-goer recognized implicitly the claims of Simpson to the management of the only dramatic temple upon the island, the Park pitite grew unconsciously into an astute critic, unto whom both the text and the actor became matters of familiarity.

The younger members of the commercial generation entered still more heartily into veneration of things theatrical than did their elders, who found it impossible to rebuke devotion to an amusement sanctified by their own example. But this admiration took a totally different shape from that evinced by the "grave and reverend seniors," inasmuch as, instead of limiting their appreciation of Booth, Maywood, Clarke, Placide, and the host of local stars illuminating the Thespian firmament to mere laudation, it burst forth in a sturdy emulation of the very deeds of these excellent actors, and in an attempted imitation of their words, figures and gestures upon mimic stages, surrounded by accessories of theatrical creation.

There were, about that time, three private theatrical associations of considerable note in contemporary competition for praise among the junior devotees to dramatic art. A grave distinction as to social rank had been inaugurated and preserved, while the temples devoted to their service gloried in greater or less splendor, proportionately to their owners' wealth and standing. Upon Broadway stood the ostentatious hall of audience of the Garrick Club, upon the third floor of a noted house of resort, with a cosy auditorium, an imitation lobby, a gaudy proscenium and a well equipped stage—diminutive, it is true, still large enough to afford convenient scope for the display of histrionic ability in law students, college undergraduates and mercantile clerks of rather mature years.

On the east side of the town, in close proximity to Franklin square, another miniature temple reared its head, over looking a repository of second hand wares and merchandise, not, to be sure, so gorgeous as the creation of the disciples of the inimitable Garrick, but equally as popular, for those who trod its boards were earnest youth, hanging upon the outskirts of the then fashionable part of the town.

And then, again, upon the borders of the "Swamp" could be found a much larger theatre for private representation, within a block or so of the Park Theatre itself, whose weekly audiences comprised a choice selection from the down town gentlemen's sons, and of belles drawn through the cellar doors of mansions tenanted by that race of leather dressers and of wealthy mechanics who, without aspiring to aristocracy, stood high in the scale of influential gentility.

During the comparative infancy of the order, it had been the wont of the masonic fraternity to congregate at a public hall placed beneath the tutelage of their patron saint, in which a commodious apartment had been set apart for communications of the grand lodge. This chamber had been decorated by Jefferson, the scenic artist of the Park Theatre, with mystic emblems and pictorial allegories, to such a degree as to excite the passing marvel of townsmen unaccustomed to the glories of even pre-Raphaelite frescoing. But when the masons waxed wealthy and pretentious, the ancient St. John's Hall, in Frankfort street, fell into premature decay through desertion of grand officers, translated to the gothic building in Broadway. Then chanced it that this deserted temple was converted from a shrine to Hiram into one for Thespis, and placed beneath guardianship of the band of swamp angels, treading, although at a great distance, in the footsteps of Garrick, Cooke and Kean.

The dramatic children of St. John flourished amazingly and to their hearts' content, and might have lingered until the plough of advancing civilization overturned the foundations of the venerable hall, had not, in an evil moment, a piece of acting occurred behind the scenes which sewed fatal seeds of dissension among the Thespian crew. Discord, once among the happy dramatic family, fanned the flames of jealousy and of envious rage with noxious wrath, until the temple of amateur players became first a mockery, then a scorn, and, finally, a thing of the past.

The great gun of the Johannites was a stalwart youth of more than ordinary dramatic abilities, who had risen from an untried neophyte, through various stages of mirth, comedy and tragedy, to the proud position of manager of the house. Loud voiced and athletic, he was a hero with the audience; fair featured and insinuating, he was a favorite with the fair sex; majestic and strong-minded, he moulded his masculine companions to his will; in a word, Bob D—— ruled everybody before and upon the stage.

Honor and victory rarely exist without envy and jealousy, and so it proved in the case of our volunteer Garrick. There was in the troupe a subtle, wily lawyer's clerk, whose proud soul revolted at the idea of playing second fiddle to a mere leather dresser's apprentice, yet, being somewhat of a cravenly nature, Harry Van—— concealed his angry passion beneath a courteous smile, and bottled injured pride within the recesses of his own breast, consoling himself that the beauties of the Swamp would some day be made aware that within his ambitious person glowed a fire which would consume them and his hated rival.

There was still another member of the Thespians to whom Bob's dominion was offensive, still not obnoxious; a gay, rollicking Hibernian compositor, who played high tragedy with a brogue and low comedy with a drawl. Barney D. was too reckless a man to pay attention to the slurs of vulgar critics, and too frank and honest a soul to give expression to a jealousy he did not feel at heart. Barney boasted, nevertheless, a controlling weakness, and that was an undisguised predeliction for the fair sex, with vanity sufficient to convince himself that his advances must prove irresistible.

In course of a season of triumph, which had wreathed Bob's curling locks with a full crop of laurels, it came to his turn to name a night for his benefit. Not that he expected to reap any financial harvest from the occasion, for with amateurs, scorning to bestow involuntary charity upon juvenile delinquents in accordance with legal requirements for a license, tickets of admission were distributed gratuitously, but the "benefit," as it was termed, bestowed upon the beneficiary plenary authority to designate a bill of plays, or of parts, particularly consonant with his individual taste. Bob, taking advantage of this privilege, resolved upon astonishing the nerves of his admirers through assuming the character of Othello, then being performed with intense success at the leading theatres. In addition to displaying his personal superiority in this particular part, Bob designed to avail himself of the opportunity through imitating the practice of benefit takers from time immemorial in introducing a *debutante* to the notice of his friends, and thereby indirectly displaying his seductive powers over, as he styled her in the bills, "a young, fascinating and beautiful syren, her first appearance upon either the public or private stage—a dramatic miracle."

To propitiate his rivals, Bob had diplomatically assigned to the envious law clerk the prominent part of Iago, while to the jocose Barney he committed custody of Michael Cassio, much to the compositor's chagrin, as the Emilia of the destined evening proved to be one of those dilapidated actresses, whose professional performances had been limited to casual appearances upon the stage of a minor theatre of questionable notoriety. Still, within his own heart, Barney registered a vow that, should the *debutante* cast for Desdemona prove the fascinating syren managerially represented, he would compensate for the indignity through winning her love, despite rivalry of the sooty Moor. Rehearsal came, and with it appeared the new actress, whom Bob proudly and grandiloquently introduced to his companions, adding, by way of embellishment, that it had been only through his energetic persuasion that the youthful beauty had been induced to participate in a single night's entertainment.

Desdemona was decidedly good looking, and, upon glancing upon her smirking, smiling features, Michael Cassio became smitten at first sight, and concluded that he would go and win, notwithstanding the undisguised predeliction which Bob, festive bachelor as he was, exhibited, as he waited upon and gave stage directions towards his *protege,* who, to the surprise of the amateurs, rehearsed her part with a *nonchalance* and ease unexpected in a new beginner.

"Where did you get your syren from ?" covertly insinuated Iago, as Othello rubbed his hands gleefully, while noting the sensation Desdemona created.

"Three weeks ago I met her by chance," responded Bob, with the vivacity of a lady killer, and presented her with a ticket to our dress circle," and he added, with a chuckle, "she came, she saw, and *I* conquered !"

Barney overheard the egotistical remark, and his warm Irish blood mounted to his very eye lashes, as he darted a look of incredulity upon his manager.

"That don't explain who she is," rejoined Harry, smiling at the impression made upon his Hibernian colleagues; "how came she to come among us ? Where does she hail from ?"

"Fact is," responded Bob most pompously, "that is a mystery. This I will tell you. As I was strolling, a sunny afternoon, beneath the shade trees of the Park, this lovely creature stood before me. 'Art thou,' says she, 'not the Romeo I saw the other night ?' 'The same,' says I. 'Why was I not your Juliet ?' says she. 'I wish you were,' says I. 'I'll be better still, says she. 'My what ?' says I. 'Your Desdemona,' says she. And that's how the thing happened."

"You don't believe that cock and bull story ?" enquired Harry, as he touched glasses with Barney after rehearsal had ceased; when, after rehearsal, the two crossed legs beneath a table in the refreshment chamber of St. John's, "do you swallow it ?"

"Why not ?" rejoined the printer somewhat earnestly.

"Didn't you play Romeo for your benefit ?" suggested his friend.

"Indeed and I did," quoth Barney, suggestively, "and it was the best thing ever did by our company, so it was."

"Can't you see," continued Harry, after a second's rumination, "it's only one of Bob's dodges. The girl saw you, Barney, and mistook old slyboots for you, and he's took advantage of you because, you see, he's no Romeo to you."

"To be sure he aint," interposed Barney energetically.

"Now, then, I'd be even with him if I were in your place," remarked the cunning lawyer, confidentially, "I wouldn't be cut out by that pompous swell head."

"Indeed and I wont," responded Barney, doggedly.

"I'd grab her right under his nose," suggested Iago.

"Indeed and I will" retorted Cassio, with determination.

Unaware of the conspiracy thus ingeniously set on foot to rob him of his fancied lady love, Bob persisted in his marked attentions to the "dramatic miracle," as rehearsal succeeded rehearsal, until the eventful evening of the benefit arrived. In the meanwhile the susceptible heart of Barney, at view of the beauty, swelled beneath a smouldering flame, which would have burst forth in a passionate glow had not the wiser counsels of his subtle friend interposed to check the impetuosity of Cassio's natural temper. Once or twice, when the managerial back was turned, did Barney cast upon the *debutante* glances of amorous sweetness, which, to his encouragement, were returned with a coquetish complacency.

"You'll have her all alone to yourself in the green-room, Barney," suggested the crafty Iago, laughing in his sleeve at the idea of playing his dramatic character so perfectly to the life behind the scenes, "and when old Buskins on the stage you can draw it strong."

"Indeed and I will," returned Cassio, with a smile.

Bob's benefit came at last, and the performers being well up in their parts, our manager proceeded to array himself with super-ordinary care, according to the conventional ideas then regulating Othello's costume. In those days the Moor of Venice appeared on the stage as a veritable blackamoor in Turkish attire, with a jet black face, hands to match, flowing white trousers, red, sleeveless jacket, and a turban of prodigious dimensions, making up just such a majestic creature as we have oftentimes seen bring an Arabian steed into the sawdust ring, or operate upon the cymbals in a military band. Then, in this wise arrayed, Bob moved gracefully within the compass of his narrow dressing-room, or glanced at his four-inch square looking glass to ascertain the effect which would be produced upon the fair by this copious display of white duck and many coats of ivory lamp-black.

The play progressed finely at the start, and Othello, in the senate scene, brought down a crowded house through his stirring eloquence, when, as the act drop descended, Iago somewhat maliciously insinuated to his commanding officer that Desdemona and Michael Cassio were not exactly doing the square thing while awaiting calls in the green-room. The eyes of Othello flashed fire, fairly illuminating his japanned countenance, for he had previously imagined that he had noticed glances interchanged between the perfidious Cassio and the fair Desdemona, betokening a mutual and pleasant understanding. Hence, without further ado, he clambered nervously into the chamber indicated by the crafty law clerk.

The room honored by the distinction of greenness was a side apartment, entrance to which from the stage could be attained by a flight of half a dozen short steps, while on the opposite side exit might be accomplished into a covered stairway, leading mysteriously to the bar-room beneath. It was a rude sort of closet, garnished with a circular table and a couple of ricketty chairs.

A curious noise saluted the ears of Othello, and an astounding spectacle greeted his eyes as he thrust aside the flimsy curtain concealing the secrets of the green-room from the outside eye. The noise resembled marvelously the reverberation of a kiss most vigorously bestowed. The spectacle revealed an unexpected tableau of Michael Cassio, seated on the edge of the table, leaning upon the person of the fair Desdemona, one arm entwining her neck, with his lips in close proximity with those of the "dramatic miracle," whose upturned countenance beamed with an enchanting smile. The disengaged hand of Cassio flourished a well filled pot of porter beneath the nose of the gentle lady, while an empty vessel of a similar character showed conclusively that the Venetian soldier had upon a very late occasion made ...

"Villain !" shouted Othello, in his best stage tone.

"Don't be after bothering us," urged Cassio, pettishly, and he leered upon Desdemona tenderly, "don't you see we are rehearsing a private scene, bad luck to you."

"Don't do anything rash, my dear Bob," quoth Iago, who now appeared within the chamber, in a coaxing manner.

"Sir !" spluttered out the manager, gnashing his teeth as he addressed Cassio, "begone hence, I command you."

"Indeed and I won't," stubbornly responded Barney, disengaging himself from Desdemona, and assuming a very unsteady perpendicular, "and I not played my part out."

"As for you, vile woman," quoth Othello, tragically.

He did not finish, for Desdemona, catching the tenor of his sentence, uttered a dismal shriek and stretched herself spasmodically upon the floor, her head buried beneath the table.

"See what you've done, you dirty blackguard," shouted Cassio, indignantly, as he pointed to the fallen lady. "Take that for your pains, you murdering villain !" And with these words the pewter pot, with its liquid contents, went whizzing through the air until it reached the head of Othello, carrying off his turban and deluging his snow-white raiment with a quart of frothy porter.

"I'll pay you for that, you Irish thief !" shouted the enraged Othello, throwing himself into attitude and advancing upon his antagonist with a one, two, landing the air.

"Time !" murmured Iago, anticipating the culmination of his diplomacy, while Cassio, seemingly suddenly sobered, placed himself in a position of defence.

"It's fight you mean, you black muzzled spalpeen," shouted the generally peaceable Barney. "I'm the boy to accommodate the likes of you; indeed I am."

In order to verify his declaration, Cassio struck out first with his right and then with his left, with such pugilistic skill that this latter blow, landing upon Othello's rather prominent nasal organ, sent him reeling against the wall, while a current of claret spouted from the injured member, fairly deluging the white muslin robes of the prostrate Desdemona, who at once recovered from her swoon, and arising, threw herself between the combatants.

"First blood !" ejaculated Iago, and mindful of the reports he had read concerning prize fights, drew forth the identical embroidered pocket handkerchief, which was designed to serve as evidence of Desdemona's infidelity to her nuptial vows, and proceeded to sponge Othello by wringing his injured nose, and wiping a circular section of his face in the centre of which the bleeding organ protruded.

"My best pocket handkerchief !" exclaimed Desdemona, in violent excitement, as aroused from her swoon. She rose and wrenched the article, stained with blood and discolored with lamp black, from the hand of the ministering Iago, who gazed in amazement at the comic transformation his attentions had wrought with regard to the features of the suffering manager. Still he kept his peace and went on with his nursing, until the flow from Othello's nose finally ceased, leaving it encased in a lava-like crust of clotted blood.

When stillness was partially restored to the green-room, the stamping of feet, accompanied by whistling and other noises, could be heard issuing from the body of the auditorium, plainly announcing the disapprobation of the audience at the unseemly and prolonged interruption of the play. The orchestra, an amateur upon the accordeon, with a paid professor upon a one-keyed flute, though thrice repeating their choicest concerted performance, vainly endeavored to cast musical oil upon the troubled waters; still the discord of the spectators drowned their ineffectual harmony in a pitiless storm of impatience. "Curtain up, stage waiting," shouted the amateur officiating in the important but humble capacity of call boy. This summons immediately quelled the green-room row and brought the maltreated manager to a realization of his executive duties. So he turned piteously to his companions and plead in a gracious tone:—

"What's to be done; who's first to go on ?"

"I'm not going to show myself in this plight," quoth Desdemona, resolutely, as she pointed to the stains of gore, drawn from the nose of Othello, decking her muslin robe.

"Dear me !" ejaculated Bob, apologetically.

"I'm not going to stay here to be insulted," continued the young lady, darting a look of intense indignation upon the humiliated manager. "I'm going home."

"Indeed, and I'll be after going with you," interposed the compositor, an affectionate leer gleaming in his eye, and, as the fair Desdemona gave vent neither in utterance nor in the language of signs, to any disapproval of his design, the duo filed off in the direction of the dressing-rooms.

"What's to be done, Harry ?" moaned, or rather spoke, the crestfallen manager, as his eyes followed the retreating pair.

"We can't double in their parts," remarked Iago, contemplating the prospective chance of publicly humiliating his domineering rival, "you must send the house home."

"Suppose you make a speech to the audience, Harry," insinuated Bob, in a tone of persuasive entreaty.

"It can't be done, Bob, responded the crafty law apprentice; "it's your benefit, and you must do it."

"What shall I say ?" murmured the manager, in despair.

"Oh anything, Bob; you're good at such things; terrible accident, sudden illness, or any infernal lie."

While Bob hesitated, the mutterings of wrath from the audience augmented painfully, completely drowning the feeble orchestral endeavors to override the storm. There was no longer time for delay, as the bursting of the storm would be fraught with danger, hence Othello, abstractedly and unmindful as to the direful confusion wrought upon his visage and raiment at Cassio's hands, descended the wooden steps and stalked mechanically down to the footlights.

"Ladies and gentlemen, believe me, I am injured"—and a wild, hoarse roar of laughter interrupted the managerial speech, as Bob faced the yelling crowd—"deeply in my feelings," continued Othello.

"Nose !" screamed an urchin from the gallery.

"Bardolph !" suggested a critic from the first tier.

Bob, wholly frustrated in his design of speech making, had now time to reflect upon the sad figure he must cut, but the audience viewed the havoc more faithfully than could the wounded hero, without comprehending the cause making so serious a change in Othello's appearance.

"Wash your face," shouted a facetious auditor.

"Pipe-clay your trowserloons !" yelled a second.

"Ring the curtain down," said Iago behind the scenes.

The mandate was obeyed and the curtain descended, leaving Othello speechless and immovable in front of the orchestra, a monument of injured dignity and a target for the loose pennies in the playful spectators' pockets. This shower of coppers awakened the manager from his lethargy, for, without pausing to make a conventional bow, he turned his back to the audience and disappeared behind the painted cloth.

RECEIPTS OF THE PARK THEATRE, N. Y.,

FROM APRIL 18, 1832, TO APRIL 31, 1842,

WITH THE PLAYS ACTED, ETC.

COMPILED EXPRESSLY FOR THE NEW YORK CLIPPER.

CONTINUED.

On Monday, April 14th, 1834, Mr. and Mrs. Wood's ninth night, "Robert, the Devil" and "High, Low, Jack and the Game," $633.75. Tuesday, 15th, the Woods' tenth night, "Robert, the Devil" and "Mr. and Mrs. Pringle," $381.50. Wednesday, 16th, for Mr. Hackett's benefit, a new play called "The Wag of Maine" was acted for the first time but unsuccessfully, "Sylvester Daggerwood," "The Kentuckian" and "P. P.; or, The Man and The Tiger," $909.78. Thursday, an off night, "Every Body's Husband," a farce called "The Wedding Gown" was acted for the first time and unsuccessfully, and "Scan. Mag.," $133. Friday, 18th, for Mr. Wood's benefit "Guy Mannering" and "The Waterman," $1,327.25. Saturday, 19th, a rainy night, Mr. Hackett appeared, "The Wag of Maine," "Sylvester Daggerwood" and "A Nabob for an Hour," $272.75. Total for the week, $3,658.

On Monday, April 21st, the stock company acted in "The Soldier's Courtship," "The Wedding Gown" and "My Uncle John," $169. Tuesday, 22d, "P. P.; or, The Man and The Tiger," "The Wedding Gown" and the 2d and 3d acts of "Masaniello" which latter was changed to "The Miller's Maid," $208.75. Wednesday, 23d, a rainy and Mr. Hackett's extra night, "Rip Van Winkle," "Jonathan Doubison" and "Scan. Mag.," $338.75. Thursday, 24th, Mr. and Miss Kemble commenced an engagement, "The Wife" and "The Inn Keeper's Daughter," $729.25. Friday, 25th, snow, the Kembles' second night, "The Soldier's Courtship," "Fazio" and "My Uncle John," $675.25. Saturday, 26th, rain and snow, Mr. Hackett appeared, "The Wag of Maine," "The Kentuckian" and "High Life Below Stairs," $276.50. Total for the week, $2,397.50.

On Monday, April 28th, the Kembles' third night, "The Stranger" and "The Old Gentleman," $763.50. Tuesday, 29th, the Kembles' fourth and a rainy night, "The Honeymoon" and "In the Wrong Box," $580.50. Wednesday, 30th, the Kembles' fifth night, "Hamlet" and "The Old Gentleman," $563.75. Thursday, May 1st, the Kembles' sixth night, "The Hunchback" and "In the Wrong Box," $798. Friday, 2d, Miss Kemble's benefit, "Henry VIII" and "Katherine and Petruchio," $1,202.75. Saturday, 3d, Mr. Hackett's third night, "Jonathan Doubison," "The Kentuckian," and "Mr. and Mrs. Prigdle," $350.50. Total for the week, $4,149.

On Monday, May 5th, a northeast snow storm between nine and ten o'clock A. M., and a very heavy rain at night, the Kembles' seventh night, "Macbeth" and "The Old Gentleman," $402.25. Tuesday, 6th, the Kembles' eighth night, "Much Ado About Nothing" and "P. P.; or, The Man and The Tiger," $529.50. Wednesday, 7th, the Kembles' ninth night, "Romeo and Juliet" and "In the Wrong Box," $710.50. Thursday, 8th, the Kembles' tenth night, "The Inconstant" and "My Uncle John," $576.50. Friday, 9th, Mr. Kemble's benefit, a rainy night, "The Soldier's Courtship," "Rule a Wife and Have a Wife" and "Charles II," $1,434. Saturday, 10th, Mr. Hackett's fourth night, "Rip Van Winkle," "Major Jack Downing" and "Scan. Mag.," $360.25. Total for the week, $4,013.

On Monday, May 12th, Mr. and Mrs. Wood commenced an engagement, "Robert, the Devil," and "P. P.; or, The Man and the Tiger," $738.50. Tuesday, 13th, the Woods' second night, "Fra Diavalo" and "In the Wrong Box," $551. Wednesday, 14th, snow, Mr. Hackett's fifth night, "Monsieur Mallet," "Major Jack Downing" and "High, Low, Jack and the Game," $457.50. Thursday, 15th, ice formed quite thick, the Wood's third night, "Love in a Village" and "The Haunted Inn," $505.50. Friday, 16th, the Woods' fourth night, "Robert, the Devil," and "The Old Gentleman," $454. Saturday, 17th, Mr. Hackett's sixth night, "The Wag of Maine," "Major Jack Downing" and "The Devil to Pay," $331.25. Total for the week, $3,017.75.

On Monday, May 19th, the Woods' fifth night, "Cinderella" and "My Uncle John," $558.75. Tuesday, 20th, the Woods' sixth night, "The Duenna" and "P. P.; or, The Man and the Tiger," $416.75. Wednesday, 21st, for Mr. Hackett's benefit, "Jonathan in England," "Sylvester Daggerwood," "Major Jack Downing" and "The Comedy of Errors," in which latter Mr. Barnes appeared, $778.25. Thursday, 22d, the Woods' seventh night, "Robert, the Devil," and "Scan Mag," $499. Friday, 23d, Mrs. Wood's benefit, "The Soldier's Courtship," "The Barber of Seville" and "The Quaker," $1,023.75. Saturday, 24th, for Mr. Walton's benefit, Mr. and Mrs. Wood appeared, "Rob Roy" and "Luke, the Laborer," $338.25, of which $20 was sold outside. Total for the week, $3,614.75.

On Monday, May 26th, the Woods' eighth night, "The Maid of Judah" and a farce called "Frank Fox Phipps," was acted for the first time, but did not prove very successful, $456.75. Tuesday, 27th, the Woods' ninth night, "Cinderella" and "My Uncle John," $402.25. Wednesday, 28th, a heavy N. E. storm prevailing, Tyrone Power commenced an engagement, "The Nervous Man," "The Irish Tutor" and "Frank Fox Phipps," $309.75. Thursday, 29th, the Woods' tenth night, "Robert, the Devil" and "P. P.; or, The Man and the Tiger," $495. Friday, 30th, "Fra Diavolo" and "The Waterman," $1,650.25. Saturday, 31st, Mr. Power's second night, "Born to Good Luck," "Ways and Means," in which Peter Richings made his first appearance after his return from Europe, and acted also in the 2d and 3d acts of "Masaniello," $432.25. Total for the week, $3,748.25.

On Monday, June 2d, Mr. Power's third night, "St. Patrick's Eve" and "The National Guard," $334.75. Tuesday, 3d, Mr. Power's fourth night, "The Soldier's Courtship," "The Irish Ambassador," "Mons. Morbleu" and "High Life Below Stairs," $509.50. Wednesday, 4th, a heavy N. E. storm prevailing, "The Chimney Piece," "Etiquette Run Mad," "The Omnibus" and "Frank Fox Phipps," $380.50. Thursday, 5th, rain all day and night. Mr. Power's sixth night, "A Nabob for an Hour," "The Nervous Man" and "The Honest Thieves," $389.75. Friday, 6th, for Mr. Power's farewell benefit, O'Keefe's comedy of "The London Hermit" was acted, for the first time during fourteen years, "Teddy the Tiler" and "The Miller's Maid," $978.50. Saturday, 7th, an off night, "The Wedding Gown," "Robert the Devil," a play with an illegible title, and "Victorine," $104.50. Total for the week, $2,697.50.

On Monday, June 9th, which was very hot, Mr. and Mrs. Kemble commenced a farewell engagement, with "A Nabob for an Hour," "Fazio," and "My Uncle John," $428.25. Tuesday, 10th, hot, the Kembles' second night, "The Honeymoon" and "The Haunted Inn," $357.25. Wednesday, 11th, for Mr. Blake's benefit, Mr. Kemble, Hackett and Barry appeared, "The School for Scandal" and "Major Jack Downing, $450 of which $114 was sold outside. Thursday, 12th, the Kembles' third night, "Petticoat Government," "Romeo and Juliet" and "Ways and Means," $468. Friday, 13th, for Miss Kemble's benefit, "The Chimney Piece," "The Wife," and "Katherine and Petruchio," $1,377. Saturday, 14th, an off night, "Victorine," "Robert, the Devil," and "Mansaniello," $123.25. Total for the week, $3,203.75.

On Monday, June 16th, the Kembles' fourth night, "The Old Guard," "Venice Preserved" and ... the Kembles appeared, "My Uncle John," "Jane Shore" and "The Weathercock," $942. Wednesday, 18th, for Mrs. Sharpe's benefit, a drama from the French called "Henrietta, the Forsaken," was produced, "Major Jack Downing" and "The Kentuckian," $360.75. Thursday, 19th, the Kembles' fifth night, "Petticoat Government," "The Hunchback" and "Frank Fox Phipps," $685.25. Friday, 20th,* for Charles Kemble's farewell benefit and last appearance, "A Nabob for an Hour," "The Stranger" and "A Day After the Wedding," $1,436.75. Saturday, 21st, an off night, "Henrietta, the Forsaken," "Robert, the Devil," and "Captain Stevens," $80. Total for the week, $4,077.

On Monday, June 23d, for Mr. Placide's benefit, Mr. Power appeared, "Every Body's Husband," "St. Patrick's Eve," "The Merchant of Venice" and "Thirty-three John Street," $511.25. Tuesday, 14th, for Mr. Jones' benefit, Mr. Thorne made his first appearance that season, and Mrs. Austin appeared, "The Tempest" and "Der Freischutz," $353.50. Wednesday, 25th, for Mrs. Wheatley's benefit, "The Poor Gentleman," one act of "The Hunchback," in which her daughter, Miss Emma, not then thirteen years of age, acted Julia, in imitation of Miss Fanny Kemble, who, from a seat in the boxes, rewarded her exertions with marked approbation, and "Scan. Mag.," $204.75, of which $101 was sold outside. Thursday, 26th, Mr. Richings' benefit, "The White Lady" and "A Nation's Tribute," $351, of which $44 was sold outside. Friday, 27th, for Mr. Clarke's benefit, Miss Virginia Monier† appeared in the title *role* of "Evadne" "A Nation's Tribute" and "Thirty-three John Street," $280.75, of which $78 was sold outside. Saturday, 28th, an off night, "Henrietta, the Forsaken," "The Hunchback" and "P. P.; or, The Man and The Tiger," $190.50. Total for the week, $1,992.75.

On Monday, June 30th, Mr. Simpson, the manager, took a benefit. Miss Clara Fisher, M'me Adelaide Ferrero, Mr. Sinclair, the Ravels and Master Burke, appeared. The programme was not given, but we learn that "Is He Jealous?" a dance by M'me Ferrero, and "Masaniello," constituted a portion of it. $676.50. Tuesday, July 1st, Mr. Sinclair commenced an engagement, "Englishman in India," "The Hunchback" and "Midas," $216. Wednesday, 2d, ticket night, "My Uncle John," "The Hunchback" and "Scan Mag," $614 12, of which $502.62, one half of the amount of tickets sold outside—$1,005.25—accrued to the theatre. So the receipts of the evening may properly be termed $1 116.75. Thursday, 3d, Mr. Sinclair's second night, and first of the Ravels, "Rob Roy" and entertainment by the Ravel Family, $344.75. Friday, 4th, Mr. Hackett, and the Ravels second night, "A Nabob for an Hour," Herculean feats, three Chinese; "Major Jack Downing," "The Kentuckian" and Mons. Molinet," by the Ravels, $602.25. Total for the five nights, $2,453.62. With that performance the regular season closed. The engagements of Mrs. Sharpe, Mrs. Wallack, Miss Rae, Miss E. Wheatley, Mr. Keppell, Mr. Reynoldson and Mr. Rae, ended with the season, and none save Mrs. Sharpe and Miss E. Wheatley, were ever afterwards connected with that theatre.

* Shortly after this date Mr. Charles Kemble returned to Europe, and his daughter (already Mrs. Butler) quitted forever the American stage, to the lasting regret of the whole theatre-going public.

† Miss Virginia Monier made her first appearance, on the above occasion, in New York since early childhood. She is said to have been beautiful and accomplished, and was the daughter of parents who had been attached to the American stage for many years. Her father formed one of the commonwealth that played in New York in 1815, and her mother was a prominent actress at the Broadway Circus in 1822, at which period Miss Virginia was first introduced to the public. In 1826, at the Lafayette Theatre, her gracefulness won for her childish efforts considerable applause. An absence of eight years restored her to New York in the bloom of opening womanhood, and a more lovely face and figure than she then possessed has rarely graced the stage, while her delicacy and refinement of manner rendered her a very efficient representative of the Desdemonas, Dinah Primroses, Julia Faulkners and Emily Worthingtons of the drama, in which she is said to have been without a superior. In 1837 she was for a short time lessee of a little theatre in Broadway, opposite St. Paul's church, which bore the name of "Miss Monier's Dramatic Saloon." On the retirement of Miss Emma Wheatley from Wallack's National Theatre, in 1838, she was engaged as her successor, and remained there until its destruction in 1839. She afterwards married Capt. Wynne, of the British army, and went to England, and in July, 1846, appeared at Drury Lane Theatre as Mrs. Haler. In 1860 she was living in retirement at Bologne, France.

TO BE CONTINUED.

HUMOROUS ELEMENT IN GERMAN LAW.—A curious work on "the humorous element in German law," by O. Gieske, has just been published at Berlin. The author describes the punishments which were inflicted in various parts of Germany, in some cases up to a very recent period, with the object of humiliating the culprit and exposing him to public ridicule. A common punishment was that of going in procession through the streets of a town or village in a dress covered with images of swords, whips, rods, and other instruments of corporal chastisement. In Hesse, women who had beaten their husbands were made to ride backwards on a donkey, holding on by his tail, on which occasions the animal was led through the streets by the husband. This custom existed in Darmstadt up to the middle of the seventeenth century, and was so common that a donkey was kept always ready for the purpose in the capital and the neighboring villages. If the woman struck her husband in such a manner that he could not ward off the blow, the donkey was led by the man who had charge of him; if not, then by the husband himself. At St. Goar a miller was allowed a certain quantity of wood from the forest belonging to the town, in return for which he was bound to supply a donkey to the municipality whenever required for the chastisement of a scolding wife. Another very old custom was that of punishing a henpecked husband by removing the roof of his house, on the ground that "a man who allows his wife to rule at home does not deserve any protection against wind and weather." If two women fought in public, they were each put in a sort of closed sentry-box, which only left their heads exposed, and then posted opposite to each other in the market-place, where they remained for an hour face to face, but unable to use their hands or feet. A common punishment for scolding women was the "shameful stone," which was hung round their necks. This stone was usually in the shape of a bottle. At Hamburg libellers and slanderers were compelled to stand on a block and strike themselves three times on the mouth, as a sign of repentence. Their custom still existed 30 or 40 years ago. In some towns the "shameful stone" was in the shape of a loaf, whence the German saying "a heavy bit of bread" (*ein schwerer bissen brod*). At Lubeck it was in the shape of an oval dish, and in other places in that of a woman putting out her tongue. Such stones were usually very heavy; according to the law of Dortmund and Halberstadt (1348), they were to weigh a hundred-weight. Those who were wealthy could purchase exemption from this punishment with a bag full of hops tied with a red ribbon.

A LOVER once wrote to a lady who had rejected him, saying that he intended to go "to some secluded spot and breathe away his life in sighs !" to which the lady replied by inquiring whether they were to be medium or large size. The man has not since been heard from.

CLIPPER VARIETIES.

Comprising Sentimental Ballads, Songs and Dances, Comic Songs, Jokes, Old Bills, Reminiscences, etc.

WRITTEN AND COLLATED EXPRESSLY FOR THE NEW YORK CLIPPER.

A NEGRO MINSTREL SKETCH.

"COME AND HUG ME!"

BY JOHN C. MC DONOUGH.

SCENE—A Plantation—Log Hut in the distance—Chair L. of C.—L. Enter SAM from L. H. U. E., with banjo; sits down on chair—takes off hat—tunes banjo.

SAM.—Well, I guess it's all up wid me, as de immoral Shakespoke said in his "Love's labors lost." I hab lubd in vain. You see I jus come from de ole plantation ober de way; dats where my honey-drop lives; I was going to see her, so I looked in de window to see if de ole man was out. He was out, but dare beside her sat a big nigger making lub wid both hands. I had no razor wid me, so I made for dis spot. She comes down here once in a while to see me. I'll play one ob dose old songs; a pet song of hers. It's in de key ob squeze me flat. (*Picks banjo.*)

(*SAM sings with banjo.*)

I once did lub a little nigger girl,
And her name was Popsy Dean,
Wid eys so bright, and foot-steps light,
A fairy lighter n'er was seen;
It was on de old plantation
Dis nigger gal did stay,
And I used to lub her in de morn,
And I lubd her all de day.

Enter POPSY, R. H. L. E., dancing to tune—she sees Sam and stands looking at him.

SAM.—Say, dare, Popsy, who was dat nigger I saw you wid ?
POPSY.—Dat's one ob de niggers' dat am going wid me.
SAM.—Going where wid you?
POPSY.—Didn't you hear de news?
SAM.—News! What news?
POPSY.—I'm going away to lebe you.

Chorus.

SAM.—Oh, come and hug me. POPSY.—I don't like to.
HE.—Oh, come and hug me. SHE.—Oh, no, I shan't.
BOTH.—Oh, come and hug me. { Samey, / Popsy.
And don't be mad at me.
POPSY.—Hab you heard de news, dear Sam?
De news I dred to sing,
Dat I must go and lebe you, Sam!
When de bullgine bell does ring?
My massa says dat I must go,
Lebe de home I lub so well,
To hoe de corn in de fields,
And in oder lands to dwell.

Repeat chorus.

BOTH.—But de good time am a coming.
I hear de white folks say,
When de corn will need no hoeing,
And de nigs can have dere pay.
Wen I think of these good times,
My heart it jumps sky high,
But de bell it am a ringing
And we must say good bye.

Repeat chorus.

Chicago, Nov. 1st, 1872.

OPERA BY THE SAD SEA WAVES.

Through the courtesy of Benjamin Nathan, Esq., of this city, we are placed in possession of the appended bill of opera at Castle Garden, on the battery, when New York hadn't moved up town. Here we had the Bosio, the celebrated Laudi; Marini, the great basso; and others, and here, too, we had the silver voiced Salvi. And there was singing in those days. And, gentle reader, observe the price of admission, 50 cents, and contrast it with the present rate, when Lucca and her manager charge *four dollars* for a comfortable seat, and yet Bosio, in our opinion, was not a bit inferior to Lucca, and surpassed her in some *roles*.

ITALIAN OPERA AT CASTLE GARDEN.
MAX MARETZEK.........................Manager and Conductor
Admission...50 cents
WEDNESDAY EVENING, JULY 2d, 1850, will be performed, first time this season, the Grand Opera of
ANNA BOLENA.

Anna Bolena..Signora A. Bosio	Lord Percy.......Signor Lerini
Smeathon, her page. Signora C. Vietti	Rochefort, the Queen's Brother...........Signor Biondi
Lady Jane Seymour. Miss V. Whiting	Lord Hervey, the King's Officer.........Signor Parozzi
King Henry VIII. Signor Marini	

Ladies of the Court, Lords, Officers, Huntsmen, Soldiers, &c.
Scene.—The First Part at Windsor, the Second in London.—Time, 1536.

The Aria introduced by Signora C. Vietti, has been composed expressly for her by Sig. Arditti.

Books of the Opera, in Italian and English, for sale at the door. Doors open at half past 6. Performance to commence at 8 o'clock. No postponement on account of the weather. Opera every night, Saturday not excepted.

Omnibusses run from every point in the upper part of the city, to the gates leading to Castle Garden, and will be in readiness to receive passengers at the end of the performances.

MISCHIEF IN HIS EYE.

BY E. U. GUDSUG.

As I was walking down the street on Monday afternoon,
A handsome swell I chanced to meet near an ice-cream saloon;
He ask'd me if I'd have "an ice"—but let me here confess,
Though I might have found it nice, I could not answer yes.
Chorus—Why I refused, then let me tell you all the reason why.
'Tis, I saw plainly that this swell had mischief in his eye.

He did not heed my answer much—renewed the invitation—
His kind entreaties they were such that without hesitation
I thought that I might crown his bliss, as he did beg me so,
But then he asked me for a kiss; of course I answered no !
Chorus—Why I refused him, let me tell you all the reason, &c.

He then vow'd a passion deep, and whispered in my ear
A tale of love that I must keep—I cannot tell it here;
Suffice that I'm to be his wife, and let the future tell
That should I ever *raise* in life I'll owe it to a *swell*.
Chorus—Why I accepted let me tell you now the reason why.
Yes, I saw that the dashing swell had *mischief* in his eye.

MEMENTO OF BOSTON.

Mr. W. H. Wood, of McVicker's Theatre, Chicago, kindly contributes the following 24 year old bill:—

BOSTON MUSEUM.
Tremont street, between Court and School streets.
FIFTH SEASON—NO. 242.

Admission to Museum and Entertainment, 25c.; children under 12 years of age, accompanied by an adult, 12½c. Exhibition Room open at 6½; Performances commence at 7½ o'clock.

THREE FAVORITE PIECES!
ANNUAL BENEFIT OF MR. GEO. WALL.
"THE DUMB BELLE!" "IRISHMAN IN LONDON!!" "MASTER'S RIVAL!!!"
ON WEDNESDAY EVENING, APRIL 19TH, 1848, will be presented the elegant *petite* comedy, entitled, the
DUMB BELLE!

Mr. Manvers.........Mr. Curtis	James.........................Wall
Capt. Vivian.........J. A. Smith	Eliza...............Mrs. A. Knight
O'Smirk...................Mestayer	Mary.....................C. L. Stone

A FAVORITE DANCE.........MAST. A. PHILLIPS.
To be followed by the admirable farce (first time here), called
THE IRISHMAN IN LONDON!

Mr. Frost..............Mr. Curtis	Capt. Seymour.......C. L. Stone
Mr. Colloony.......Mr. Whitman	Cymon....................Mr. Wall
Edward...............J. A. Smith	Louisa............Mrs. C. L. Stone
Murtoch Delany, (1st time in Boston).......W. Warren	Caroline............Miss Stewart
	Cubba......................Miss Rees

COMIC DANCE, "THE ARMY AND NAVY," MAST. PHILLIPS
To conclude with the highly popular afterpiece (in 2 acts), called
MASTER'S RIVAL; OR, PETER AND PAUL.

Mr. Aldgate.......................Curtis	Robin...............................Wall
Sir Colly Cowmeadow....Joyce	Runner.....................F. Phillips
Peter Shack, { Brothers in } Paul Shack, { Roguery, } Mestayer and W. Warren	Sentinel...............................Wade
	Mrs. Aldgate..............Mrs. Judah
Capt. Middleton ....J. A. Smith	Tibby Postlewhaite.....Mrs. Thoman
Barnes.............................Joyce	Amelia..................Miss Stewart

THURSDAY—The comedy, "SWEETHEARTS AND WIVES," and last night of "THE ENCHANTED HORSE."
FRIDAY—A variety of performances. BENEFIT OF MRS. THOMAN.
SATURDAY AFTERNOON—Last performance of "THE ENCHANTED HORSE."

THE OLD BANJO.

INSCRIBED TO SAMUEL F. COX,

BY C. A. MAHON.

Oh, bring the banjo once again, and tune it soft and low,
As we have often heard it in years long, long ago.
Tho' parting saddens o'er our soul and lorn leaves our band, oh!
Enough remain to pass the bowl and pick the dear old banjo.
Chorus—Then bring the old banjo, and let its music swell,
For memory and oh for those we've loved so well.

Tho' now its strings are well nigh broke—its music died away,
Yet let us wake, as once we woke, its melody to-day.
And for the friends who've pass'd along the road we all must go,
For them we'll sing our sweetest song upon the old banjo.
Chorus—Then bring the old banjo, etc.

Phila., Nov. 6th, 1872.

CIRCUS IN THE BOWERY.

Capt. W. H. Adams presents us with a copy of a circus bill of twenty-one years ago:—

CIRCUS—NEW YORK AMPHITHEATRE, 37 BOWERY.
James M. June & Co..Proprietors
John Gossin and Bob Williams..................................Clowns
Doors open at 6¼. Performance to commence at 7¼.

Every Wednesday and Saturday afternoon, a Grand Performance is given for the accommodation of Families, commencing at 2¼.

Prices of Admission—To private boxes, 50c.; boxes, 25c.; pit, 12½c. Children, under 9 years, accompanied by their parents, half price to boxes. No half price to pit.

BRILLIANT CONCENTRATION OF EQUESTRIAN TALENT.
NEW AND STARTLING EFFECTS IN THE CIRCLE.

The surprising ACROBATIC ARTISTS will give a superb display of their various FEATS OF DEXTERITY AND MUSCULAR POWER, being the most skilful, original and wonderful performances ever witnessed.

MR. BURNELL RUNNELS
in his Equestrian Scene of the FISHERMAN OF NAPLES, from the opera of "Masaniello," with the original music, changes of costume, &c.

MISS WELLS
in her elegant, chaste and effective performance of the POLKA ON HORSEBACK.

MR. RIVERS AND MISS WELLS
will appear together, for the first time in this amphitheatre, in the interesting comic equestrian *ballet* of the
SHEPHERD AND SHEPHERDESS,
in the course of which they will perform a variety of graceful and difficult feats upon two horses.

MR. H. FRANKLIN AND MAST. W. FRANKLIN
in their singular and beautiful Feats of Classic Posturing.
Stupendous achievements on the Flying Cord and brilliant acts
OF HORSEMANSHIP BY THE TROUPE.
To conclude with the afterpiece of the
CLOWN AND DENTIST.
Dr. Pullikins.........Mr. Bacon | Clown..............John Gossin

On Thursday evening, Feb. 27th, a complimentary benefit will be given to
MESSRS. J. MILES AND D. VANDERBECK.

"WON'T YOU BUY MY PRETTY FLOW'RS?"

BY ARTHUR W. FRENCH.

Underneath the gaslight's glitter
Stands a little fragile girl,
Heedless of the night winds bitter
As they 'round about her whirl;
While the hundreds pass unheeding
In the evening's waning hours,
Still she cries, with tearful pleading:—
"Won't you buy my pretty flow'rs?"
Chorus—There are many sad and weary
In this pleasant world of ours,
Crying every night, so dreary:—
"Won't you buy my pretty flowers?"

Not a living word to cheer her
From the passers by is heard,
Not a friend to linger near her
With a heart by pity stirred;
Homeward goes the tide of fashion,
Seeking pleasure's pleasant bowers,
None to hear with sad compassion:—
"Won't you buy my pretty flowers?"
Chorus—There are many sad and weary, etc.

THE OLD "ARCH" 44 YEARS AGO.

To Major W. M. Greiner are we under obligations for the following old bill of the Arch Street Theatre, Philadelphia:—

ARCH STREET THEATRE.
MR. WALLACK'S THIRD NIGHT.
Saturday evening, Nov. 29th, 1828, will be presented Shakespeare's tragedy, in 5 acts, called
RICHARD THE THIRD.

Richard, Duke of Gloster.. Mr. Wallack	Ratcliffe..............Mr. Golden
King Henry the Sixth. Mr. Scott	Earl of Oxford.........Mr. Egiee
Prince of Wales ....Mrs. Roper	Lieut. of the Tower. Mr. Murray
Duke of York......Miss Murray	Lord Stanley..........Mr. Stone
Duke of Buckingham. Mr. Wood	Lord Mayor..............Mr. Bignall
Henry, Earl of Richmond.. Mr. S. Chapman	Tyrrel.................Mr. Garson
	Blount..................Mr. Nelson
Duke of Norfolk ...Mr. Conway	Queen Elizabeth ....Mrs. Wood
Tressel..............Mr. Duffy	Duchess of York....Mrs. Greene
Catesby....................Mr. Page	Lady Anne.........Mrs. Blake

After which a farce, in 1 act, called
THE LOTTERY TICKET.

Capais...................Mr. Blake	Susan........................Mrs. Blake
Wormwood.............Mr. Roberts	Mrs. Corset.........Mrs. Maywood
Charles.................Mr. Knight	

MR. WALLACK'S FOURTH NIGHT ON MONDAY.
MARMION; OR, THE BATTLE OF FLODDEN,
will be splendidly produced, with the horses on Tuesday.

The tragedy of CORIOLANUS will be produced during Mr. Wallack's engagement.

The doors will be opened at a quarter before 6, and the curtain rise at precisely half-past 6 o'clock.

Places in the boxes to be taken of Mr. Pullen from 10 until 2, and from 3 to 5.

The police department under the personal superintendence of high constables M'Clean and Garrigues and officers.

Checks are not transferable.

Tickets to be had of Mr. T. Desilver, No. 247 Market street, and at the theatre.

Stockholders and holders of season tickets will please leave a card.

Boxes, $1; Pit, 50 cents; Gallery, 25 cents. Children under 10 years of age half price to the Boxes and Pit.

NEW PLAYS AT THE LONDON, ENG., THEATRES.

"AMPHITRYON."

An adaptation by John Oxenford, of Dryden's play bearing the above title, was produced at the Court Theatre on Oct. 28th. Dryden's work, in the shape it at first assumed, was often performed. It was first given in 1690 at the Theatre Royal, with a noble cast, including Betterton as Jupiter, Nokes as Sosia; Leigh as Mercury; Sandford as Gripus; Mrs. Barry as Alcmena; and Mrs. Mountfort as Phædra, a mercenary attendant upon the heroine. It was thence transferred to Drury Lane, at which theatre and at Covent Garden it was frequently performed in its original state or in a version altered by Dr. Hawksworth at the request of Garrick. The revival at Drury Lane in 1784 was notable on account of the cast, Kemble playing Jupiter; Palmer, Sosia; Barrymore, Mercury; Alkin, Amphitryon; Parsons, Gripus; Miss Farren, subsequently Countess of Derby, Alcmena; and Miss Pope, Phædra. In 1826 it was given for the last time in London previous to the present revival. It was then reduced into two acts of broad farce. La Porte, the famous French comedian, made in it, on this occasion, his first appearance in English drama. The *Sunday Times* says:—

A short reference to the course of this drama is necessary. The original fable of Jupiter disguising himself as Amphitryon, a successful general, and thus apparelled, accompanied by Mercury as Sosia, his servant, presenting himself to Alcmena, obtaining her favors, and begetting Hercules, belongs to Plautus. * * * Mr. Oxenford has feared that the intercourse of Jupiter and Alcmena could scarcely be presented before an English audience. He has, accordingly, disregarding wholly the feeling of Hercules, who is thrust out fatherless into the cold, taken from the story the intrigue, and converted the amorous freak of the masquerading deity into an innocent flirtation with an unmarried woman. On the whole, we are inclined to believe that if people will not take such an intrigue as the comedy of Plautus supplies, they had better do without the comedy. But we doubt whether, after all, play goers are quite as puritanical as it is the fashion to represent them. Most of us hear in books, the value and authority of which it is not customary in this country to depreciate, of intrigues, in which the woman is not, as in this case, innocent.

The *Saturday Review* speaks of it as follows:—

It was delightful to hear many genuine lines of Dryden spoken, and to observe the applause with which they were received. The following, which falls to Mr. Hermann Vezin, in the character of Jupiter, is preceded in Dryden's play by a beautiful song, beginning "Celia, that I once was blest." The passage happens, which is unfortunately rare in Dryden, to be unobjectionable, and, as it concerns the relation between the sexes, it ought to be interesting to both. Alcmena withdraws, and Jupiter says that he will follow:—

For I, who made her, know her inward state;
No woman, once well pleased, can th'roughly hate.
I gave them beauty to subdue the strong—
A mighty empire, but it lasts not long.
I gave them pride, to make mankind their slave;
But, in exchange, to man I flattery gave.
The offending lover, when he lowest lies,
Submits to conquer, and but kneels to rise.

After listening to the feeble dialogue of modern plays, such vigorous lines as these are an agreeable refreshment to the ear. There is nothing corresponding to them in Moliere, and they are a good example of the splendid embroidery which Dryden habitually bestowed on any dramatic subject which he took in hand. The ensuing scene is in great part unpresentable, and thus we encounter the difficulty which impedes all these revivals and renders them necessarily incomplete. The comic situation of the two Sosias is excellently worked by Dryden, and here there is nothing to excise, while every word, if well spoken and accompanied by suitable action, is laughable. The real Sosia's astonishment at meeting himself, is, perhaps, one of the most fertile themes of merriment that the stage affords. The god, Mercury, has assumed his shape and is standing at his master's door. Mercury beats him for calling himself Sosia, and forbids him even to think that he is Sosia. He dares not disobey, and yet he can find no difference between his former self and his present self, except that he was plain Sosia and now he is laced Sosia. He would not think at all if he could help it, and he might have envied a character in a modern story, who says that he has something else to do. He invites the present possessor of the name of Sosia to depose his abominable cudgel, and, if he depend not altogether upon force and brutality, but somewhat also upon reason, to enter into the question of title and compare proofs with him. But the omniscience of a deity enables Mercury to answer all Sosia's questions as accurately as Sosia himself could have done. The pretended Sosia is asked where he was during the heat of battle, and he answers that he was in the rear of the army, plundering the baggage. The real Sosia feels that this account tallies only too exactly with his own military experience. He abandons all hope of entering his master's house, and departs, leaving the rival Sosia in possession. Jupiter now appears, after having been received by Alcmena as Amphitryon, and he tells her that he must return to his army, which he had left to visit her. Alcmena's lament at this parting is expressed in Dryden's lines:—

Ye niggard gods! you make our lives too long;
You fill them with diseases, wants and woes,
And only dash them with a little love,
Sprinkled by fits, and with a sparing hand.
Count all our joys, from childhood e'en to age,
They would but make a day of every year.

But the greater part of the scene is necessarily cancelled. In the next scene Mercury has to do with the wife of Sosia. He cannot well beat her; and, on the contrary, she threatens to beat him. He is obliged to exert his celestial power by charming her to sleep. As a man he was more than a match for Sosia, but it needs all the god to cope with Sosia's wife. It is to be hoped that the ladies will appreciate a piece which shows so conclusively that they are the superior sex. Mercury says that the woman from whom he has escaped wants nothing of Juno's tongue but the immortality; and he thinks that, if ever she gets to heaven, there will be no more peace for gods or men:—

For two such tongues will break the poles asunder;
And, hourly scolding, make perpetual thunder.

The real Amphitryon now appears with the real Sosia, who tells his master the story of his meeting with the pretended Sosia, and is disbelieved and beaten for an outrageous liar. His master asks if he expects him to believe this, and he answers that he is not so unreasonable, as he should never have believed it himself if he had not been beaten into belief. "Who beat thee?" asks the master. "I beat me," answers the servant. "There's no end," says the master, "of this intricate piece of nonsense." However, he has speedy cause for wonder on his own account, for Alcmena enters and expresses her surprise at his return so soon after he had parted from her. She shows him on her arm the very jewel which he supposed himself to be bringing to her; and when the jewel case carried by Sosia is opened, it proves to be empty. He reproaches her for perfidy, and she denies that she has been visited by anybody but himself, and bids him do his worst:—

And know the more thou would'st expose my virtue,
Like purest linen laid in open air,
'Twill bleach the more and whiten to the view.

There is then a scene between Sosia and his wife. In conversation she reveals that at their last meeting her counterfeit husband had the best of the dispute, having, as she thinks, learned not to be afraid of her since he went a soldiering. The real husband promptly avails himself of the advantage which divine interposition has secured for him, and he bids his wife to know her duty henceforward to her supreme commander. This is one of many droll aspects in which the confusion between the two Sosias is presented. He, as usual, is afraid of her, but before showing it, perceives that she is afraid of him. Comicalities have been accumulated in successive manipulations of the story. Just the language is Dryden's own, and the prose is in the way as vigorous as the poetry. Alcmena, as we have seen, has quarrelled with the real Amphitryon, so that when Jupiter appears in his likeness he meets with a cold reception. She goes indoors, forbidding the supposed Amphitryon to follow. Jupiter, however, knows woman's nature too well to obey:—

Forbidding me to follow, she invites me,
This is the mould of which I made the sex;
I gave them but one tongue to say us nay,
And two kind eyes to grant.

Jupiter, to make things pleasant, orders a banquet, and presently, when a dispute arises between the two claimants to the hand of Alcema, the real Sosia proposes that test which has passed from Moliere's play into the category of proverbs:—

Le veritable Amphitryon
Est l'Amphitryon ou l'on dine.
(The true Amphitryon
Is the Amphitryon where they dine).

Then we have a sort of litigation before Judge Gripus, who anticipates a certain magistrate of modern Germany in objecting to hear both sides in a dispute, as tending to the confusion of the judicial intellect. When Gripus has made up his mind a fresh piece of evidence presents itself, at which he is very angry. Alcmena appears, and thinks that she can settle the dispute, now that she sees at once both claimants to her hand:—

This is a case too nice for vulgar sight.
But let me come, my heart will guide my eyes
To point, and tremble to its proper choice.

But she chooses wrongly. In the end Jupiter declares himself, blesses the lovers, and returns to heaven. The thunder which accompanies this explanation is said to be Juno scolding her truant husband. The play is well performed, and is therefore irresistibly amusing.

"THE LADY OF THE LANE,"

a "skittish drama," from the pen of Henry J. Byron, was produced at the Strand Theatre on Thursday evening, Oct. 31st. It is thus reviewed by the *Sunday Times*:—

Once in a way, as if to show that his powers are not wholly impaired by over rapidity of work, Mr. Byron throws off a farce of genuine humor and drollery. His latest production is a more genuine burlesque, and a more creditable piece of foolery than any similar work Mr. Byron has given us since the memorable days of Strand triumphs. In genuine whimsicality, and in the ridiculous association of words, it is quite a comic masterpiece, and it is, in addition, wholly free from vulgarity of any kind. Such a success, accordingly, has not been scored by the management for many years. The old palmy days of Strand vivacity, when that cosy little theatre was the favorite haunt of the more thoughtful templar as well as of the swell whose intellect does not concern itself with matters more important than the arrangement of his neck-tie, seem to have returned. In place of the ghastly skeletons of *encores* furnished by the bill distributors and box-keepers, there was a genuine voice of triumph, and the audience, instead of being bored to death by the burlesque, could have done with more. No admirers of burlesque are we. There is, however, burlesque, and burlesque in such a piece as Mr. Byron has now given us is a wholly different matter from the vapid inanities one is called upon occasionally to condemn. From first to last it is bright, airy and telling, and many of its jokes are worthy of Mr. Byron's reputation. The tardy host of the Douglas is accused of being Roderick (Over) Dhu, and when the cap of the stranger knight is found and tried on the heads of all present, none of whom it fits, Ellen exclaims in a moment "Fitz James." These are samples of the jokes which, even if far fetched, are worth the trouble of carrying. The plot needs no description. It introduces some comic business, as when the army of Roderick's kinsmen are presented by a man and a boy, the rest of the clan not appearing because their costumes, though promised by May, have not arrived in November. The acting was generally good.

STAGE COSTUMES OF THE OLDEN TIME.

WRITTEN FOR THE NEW YORK CLIPPER,

BY BERMUDAS.

Could we but see the way they costumed the plays of Shakespeare and other authors one hundred years ago we would be moved to laughter. Attention was not given to dressing a part appropriately and according to chronology until after Garrick's day. The "player folk" in the olden time were content to dress a part in whatever was assigned to them. History tells us that in the earlier days of the drama the players were often supplied with cast off clothing, which had to do for many parts, by the nobility that patronized them. Betterton, the father of English tragedy, as Cibber called him, played Alexander the Great in a suit that was given him. When Garrick first became a "star," he used to dress Hamlet in a black court suit, coat, waistcoat and knee breeches, que'd wig, ruffles and a long cravat. John Kemble used to act the Dane with the Order of the Garter below his knee. In the mad scene he wore the ribbon and star, a black velvet court dress, diamond buckles and powdered hair disheveled. Charles Young played Hamlet with the Order of the Elephant, and sometimes wore a thick golden cord, with heavy bullion tassels, around his waist. Imagine the classic Booth in such a costume.

The Vandyke dress with dark wig was first worn by Kemble in "Hamlet" during his management of Drury Lane. The dress was always worn, with slight variations, by his successors, until Fechter introduced a more appropriate costume, after Albert Darr, wearing a blonde wig. Edwin Booth wears a costume different from either, which is said to be strictly correct. Woodward used to costume Mercutio in a jaunty peruke, laced cocked hat, and a dress resembling that of a full liveried coachman of the present day. Wouldn't Ned Adams look well getting off, "Oh calm, dishonorable, vile submission ? *A la stacoata* carries it away ! in such a rig ? Garrick used to play Macbeth in the uniform of a sergeant-major of the Scotch army; Macklin, in a costume made up of different periods. Mrs. Crouch, a beautiful English actress, acted one of the witches in "Macbeth" in a fancy hat, her face delicately rouged, her hair elaborately powdered, and her lovely person enveloped in a cloud of point lace and fine linen. Ye shades of darkness ! think of that ! Edmund Kean was very defective in costume. When he played "Orestes" in Bath, his dress was covered with ribbons; such things were not known in the time of the ancient hero; as great an absurdity as the wearing the order of the Garter in "Hamlet," an order that was founded hundreds of years after the time of Claudius.

When Mrs. Siddons first played Portia she was attired in a salmon colored sack and coat, but she soon improved in taste. Quin used to play Chamont in a long powdered wig, a heavy scarlet coat and waistcoat trimmed with gold lace, black velvet breeches, black stockings, square toed shoes with buckles, a pair of stiff, high topped white gloves, and a broad old scolloped hat. Such a costume at the present day would speedily turn the tragedy into a burlesque, no matter what the genius of the actor.

Spranger Barry, the silver tongued, played Othello in a gold laced scarlet suit, small cocked hat, and knee breeches, with silk stockings, which displayed his gouty legs. His wife, as Desdemona, wore an Italian costume, and looked as enchanting as her husband looked grotesque. John Kemble used to play the Moor in the uniform of a British general of his time. Charles Young was the first man to introduce the Roman toga on the English stage, it being one of the simplest and most graceful costumes that can be worn. It has been said that no actor of the present day can wear the toga as gracefully as Edwin Forrest. Talma's modification of the senatorial robes were looked upon with favor, and he was even honored so much as to have the cloak or wrap used named after him.

As the drama advanced in importance more attention was paid to chronology; formerly they aimed to please the eye and not the artistic sense, and looked upon attempts to dress according to history as innovations. Now, it is different; no play is considered properly mounted unless the strict requirements of the period are complied with. Our audiences are so critical that an oversight is pretty sure to be instantly detected, for an inappropriate costume may mar the beauty of a scene. Many players of our day can speak from experience of having difficulties, sometimes, in complying with history in regard to "make-up," owing to deficiencies of wardrobe and other causes, while on the road; and many an amusing tale may be told that would compare favorably with the experiences of the olden time.

OUR GAME BAG.

Golden Gleanings—Merry Thoughts—Wise Proverbs—Fun and Sentiment.

SMOKING.

Fragrant Havana,
Sweet social star,
Bundle of manna,
Matchless cigar !
Ere I surrender
The taste of thy lips,
Rosa Matilda
May pass with her lips !
See the old people
How snugly they sit,
Straight as a steeple,
Pipes all well lit.
Peace on their faces,
Love in their souls,
Watching the spiral
Smoke from their bowls.

Housewives, if ever
You should be wise,
Husbands' tobacco
Never despise.
Sweethearts, remember,
If waiting you are,
May in December
Comes with a cigar.
Not even a savage
Can ever succeed
In nursing an anger
Dispelled by the weed.
Peace-making tobacco !
Thy aid I invoke—
In love or in business
There's magic in smoke !

CONUNDRUMS.

WHAT TAX hurts nobody ?—Taxidermy.

WHEN IS A great man not a man ?—When he's a gr(e)ater.

WHY IS an artist one to be sharply looked after?—Because he is a designing man.

WHO WAS the first chiropodist mentioned in English history ?—William the *co(r)n-curer*.

WHY IS a court of justice like a general gaming establishment ?—Because it has an ante-room.

WHY IS a shrewd manager of a theatre like a smart tailor ?—Because he takes good measures to secure patronage.

WHAT IS the difference between a sofa and its fair occupants ?—About the difference between an ottoman, and a knot-o'-women.

WHY IS a man paying for a game of tenpins like a divorced husband contributing to his wife's support ?—Because he's paying *alley-money*.

WHAT IS the difference between the hurried reading of a fast young lady of the period and the painstaking reading of a blue stocking ?—The one reads for pastime and the other for the future.

BREVITIES.

CLOSE QUARTERS—A washerwoman's.

THE BEST INN FOR A POET—Inspiration.

A HIGH NOTE—One for a thousand dollars.

THE BEST PLACE IN WINTER—"Between two fires."

"P'LICE, DON'T," said the pickpocket who was being run in.

WHEN A KETTLE just begins to boil, is its music that of a *dull simmer* ?

WHEN A MAN parts with his "stud," he often gives up the "ring" as well.

SERMONS IN STONE !—Just so; but Bill Swipes says he prefers 'em in quartz.

VERY STRANGE !—Life is a contradiction: we send to our butcher for a sweet-bread, and if we want a sweet-meat we send to our baker !

HOOD MODERNIZED.
Take her up tenderly, lift her with care—
None know how dearly she paid for her hair.

A PAPER SAYS—"We have adopted the eight-hour system in this office. We commence work at eight o'clock in the morning and close at eight in the evening."

A YOUNG MAN in New York is becoming independently rich by breaking off marriage engagements objectionable to his father at $100 a time.

WE HEAR a great deal about labor reform, but there seems to be a greater need of reforming some of those fellows who don't labor.

THE AUTHORITIES of a certain college are so highly moral that they never allow any reference to be made in essays to the sword of D——ocles.

ACCOUNTED FOR AT LAST.—Is it not strange that the "best man" at a wedding is not the bridegroom ?—This must be the reason of so many unhappy marriages.

A FRENCH WIDOWER says, that when a Frenchman loses his wife, it is at first a duty to cry over his loss, and then it becomes a habit and finally a pleasure.

FOOTED UP.—Men of business often complain that their gas account runs away with a lot of money; they don't reflect how many feet are represented in the bill !

A DRY REMARK.—"Keep your powder dry !" Yes, by all means; but if you think you can best attain that object by keeping it in the oven, don't expect us to call on you.

ADVICE TO OLD MISERS.—"Do you wish," said Mr. Hunkes, "that your loss should be sincerely mourned by your surviving relations ? Then leave all your property, sir, to somebody else."

MARKET REPORTS.—Tongue, plenty, but going fast; brains, scarce and wanted; cheek, full supply; pluck, market bare; hearts, unsteady, price fluctuating, mostly sold for cash on delivery.

HORN-AMENTAL.—Old Hornblower was talking very big about being entirely a self educated man. Sneerwell, who overheard him, said, "Ah, I understand—you were at the school where every man was his own toot-er."

LOWNDES, the theatrical bookseller, presented a check at the banking house of Sir. W. Curtis & Co., London, Eng., and upon the cashier putting the usual question, "How will you have it ?" replied, "Cold, without sugar."

MERRY MOMENTS.

A MISPRINTED MORAL.—Give your eyes more holidays than your tongue, as they are more delicate things.

FAME !—Such is fame :—When Bryant, the poet, was in Mexico recently, he met an American lady, and after the introduction she said to a friend:—"Everybody in New York knows Mr. Bryant, and they all go to hear his minstrels sing."

DEEP FISHING.—A paper informs us that "fishing at at Ausauauquotausongomongotongo Lake, in Oxford county, Maine, is reported as first-rate." If it's anything like as deep as it's long, the fishing-tackle makers who supply lines must have a high old time.

A SERIOUS OMISSION.—A gentleman and his wife had a little argument on Christmas eve, when he kindly said he would hang up her stockings for her—which he did, but inadvertently omitted to take her out of them. She stood feet up nine minutes, and then walked out—of the world.

ANTICIPATING NEWS.—An editor in Victoria, Australia, says:—"The people in this region have become so virtuous and well behaved that it is impossible for us to make an interesting daily paper. We hear that a ship-load of convicts is on the way to our virtuous port, and we look for greater activity in our local news department as soon as its passengers shall get fairly ashore."

TREATMENT FOR HYDROPHOBIA.—A paper having been asked, "What is the best treatment to prevent the development of hydrophobia in dogs?" replies that if the dog gets water enough, it is pretty certain he can't have the disease. The safest way to insure him an abundance of this indispensable fluid is to anchor him in about seven feet of water so that his head will be from eighteen to twenty inches below the surface.

BETTER THAN NUN.—A gentleman was describing to Douglas Jerrold the story of his courtship and marriage—how his wife had been brought up in a convent, and was on the point of taking the veil, when his presence burst upon her enraptured sight and she accepted him as her husband. Jerrold listened to the end of the story, and then quietly remarked, "Ah ! she evidently thought you better than nun."

THERE IS NOW in course of construction on the Cours-la-Reine, Paris, a small pavilion, which is to be used both for a drinking fountain and as a place where drowned bodies can be taken for possible resuscitation. As the pavilion has two doors, a little fellow wrote in chalk on one:—"This side for those who are thirsty." And on the other:—"This side is for those who have drank too much." To the young and foolish nothing is sacred.

A COSTLY VOLUME.—A correspondent of the *Journal de St. Petersburg* describes the magnificence of an illumined copy of the sacred writings of Buddha, in the language of Thibet, which is being executed for a Mongol prince; it will consist of 108 folio volumes, of which 80 are completed, all in letters of gold, and bound in embroidered silk, with silver clasps. The copyist is to receive $25,000 for the work.

THE PRINCESS OF THE ASTURIAS (not Donna Isabel's daughter).—We recommend the perusal of the Infanta's baptismal string, from the *Almanach de Gotha*, to the ladies who, like Mrs. Deborah Primrose, might be in a christening fix:—Blanche-de-Castile, Marie-de-la-Conception, Therese-Francoise-d'Assises, Marguerite-Jeanne, Beatrice, Charlotte, Louise, Fernande, Adelgonde, Elvire, Idelfonsa, Regina, Josephe-Michelle, Gabrielle, Raphaelle, &c., *mille e quattro*, as Mozart's and Lord Byron's hero would say. The princess was born on the 27th of June, 1870.

JOSH ON HAWKS.—The hawk is a karniverous fowl, and a chickiniverous one too, every good chance he kan git. I hav seen them shut up their wings, and drop down out ov the skey, like a destroying angel, and pick up a young gosiin in each hand, and sore aloft agin pretty quick. They bild their nests out ov the reach ov sivilizashun, so that no missionary kan get to them, unless he kan klimb well. Powder, and double B shot, is the only thing that will civilize a hawk clear through, so that he will stay so, and it takes a big charge of this too. I have fired a double-barrelled gun into them, loaded with fine shot, and it had the same exilirating effekt on them that four quarts ov oats would hav on an old hoss, it made them more lively for a fu minnits. I hev seen ded hawks, but I never shed enny tears over them. I don't suppose that even hen hawks are made in vain, but I have wondered if just enuff ov them tew preserve an assortment wouldn't answer.

A PESTILENT FLY.—A southern editor makes the *amende honorable* in the following elaborate style:—"There is a fly in our office, one particular, aggressive fly, distinguished from its brethren by a pertinacity and untiring energy that, if properly directed, are enough to make him president. Other flies we can dispose of by whisking a paper at them, or putting them out of the window. But this fly we can't manage. We don't like to kill flies. There is something so confiding about them that it seems like a breach of hospitality to kill them. That fly tumbles into our inkstand, crawls out and dries his little feet by walking over our paper as we write. The compositor has hard work to decipher our manuscript sometimes. And in this connection we would make a slight correction. In the last number of our paper we called the Hon. Mr. —— 'an unprincipled demagogue;' we should have said 'a high-toned patriot.' It was all the fault of that fly. The brother of the Hon. Mr. —— came to our office this morning with a new and substantial-looking cane and reminded us of the misprint."

CUPID'S FOIBLES, FOLLIES AND FANCIES.

CUPID'S WOUND.

WRITTEN FOR THE NEW YORK CLIPPER, BY FELTON PIDGIN.

A bee stung Cupid and young Cupid cried,
Fast flowed his tears at Mother Venus' side.
"You little wretch," she said, "when you are stung
Your tender heart with anguish deep is wrung,
But when your arrow cleaves two hearts, their pain
Leads you to try your little game again.
You cut and thrust, with joy a wound you see,
Thousands times worse than puncture of a bee."

A TRAGICAL OCCURRENCE.

A Father Shot by His Son.

Some time ago Mr. Tanner, an old and respected citizen of Tappantown, N. J., despairing of keeping his vicious son within bounds at home, procured employment for him in New York. The father at that time told George that this was to be his last chance for reformation. He must either mend his ways or be disinherited. And so the young man, to whom the temptations of Tappantown had proved so alluring, was sent to New York to learn morals. He was discharged from the store in less than a month for his vicious conduct. He then went into the book agency business. He continued to visit his family in Tappantown, and usually succeeded, through the influence of his sisters, in extracting money from his father.

About two months ago George was accompanied in one of his visits home by a young woman of great beauty and accomplishments. He introduced her as his wife, and exhibited a certificate of marriage. When he returned to New York his wife remained with his father's family. She was introduced by his sisters into the best society, and fairly gained the affections of Mr. Tanner by her winning ways and lady-like accomplishments. It was hoped by the members of the family that George's wife would be the means of reconciling father and son, and she was warmly cherished by all. About a fortnight ago, however, Mr. Tanner learned that his son had not been married at all, whereat, in a fit of ungovernable rage and without waiting to consult with George, he turned the beautiful woman out of doors. This fact was, however, kept secret by the family until the following Monday, when George returned to Tappantown. Then for the first time he learned that his supposed wife was wandering homeless. A bitter quarrel was the result, and the family were up very late that night. Mr. Tanner upbraided his son, and George protested loudly that the lady was his wife. Everybody in the house went to bed in a most uncomfortable state.

On the morning of the 12th inst. the quarrel was renewed. In the altercation Mr. Tanner struck his son with a heavy piece of wood, knocking him down. George sprang up, drew his pistol, fired upon his father and ran from the house. The ball penetrated just below the right nipple, passing downward. It is thought that Mr. Tanner cannot recover. George was caught by Constable Lawrence, who started to take him to Hackensack. At 9 o'clock that night, however, neither officer nor prisoner had been seen at the jail, and it is rumored that young Tanner has escaped from the constable. When told of the serious nature of his wounds, Mr. Tanner begged that his son might not be prosecuted. He said:—

"I provoked him to it. I struck him. It was all my fault. God forgive me!"

A JILTED MAIDEN'S REVENGE.

A young woman, rejoicing in the alliterative and romantic name of Mary Ann Murphy, and residing in Princes street, Dundee, Scotland, had been courted by a young man of the name of Henry McKenzie, residing in Overgate. Some time ago Mary Ann had, in the course of one of their courting strolls, taken her sweetheart to the house of an acquaintance in Lower Blackscroft, a married woman, who, along with her daughter, a blooming lass of about seventeen summers, lives apart from the husband and father. After several visits to this house, the ardor of the laborer towards his Mary Ann began to cool, and she began to suspect that her gallant Lothario had been smitten with the charms of the young damsel, if not of those of the mother, to whom, in the guilelessness of her heart, she had in an evil hour introduced him. He soon evinced a desire to take farewell of his own Mary Ann, and ultimately broke off the correspondence, and, as she averred, became a frequent visitor at the house of her previous friend, but now rival. Having on the night of the 2d inst., learned that her truant swain was enjoying himself in the house referred to, she, fired with jealousy and thirsting for revenge, sought his retreat. On entering the house she found there were, besides the mother and daughter, another young woman, two young men, and her own false lover, the latter luxuriating on a couch in blissful ease. With undaunted courage, the jilted fair one made straight at the faithless lover, who, apparently revelling in some fond dream, was all unconscious of her presence until she had dealt him several lusty blows with such telling effect upon a prominent part of his facial development that she "turned on the tap," and the "claret" flowed freely. So daring, prompt and energetic was the act that, with the exception of the old lady, all the inmates of the house were spell-bound and could render the unfortunate young man no assistance. Having regained her composure, the mistress of the house succeeded in ejecting the unwelcome intruder, but the latter, still unsatisfied and thirsting for more revenge, wreaked her vengeance on the luckless glass of the windows, and in an amazingly short space of time seventeen panes of glass lay shivered to atoms upon the floor, and, through the apertures, fourteen stones were speedily projected at the devoted inmates. An alarm was given, the protectors of the peace were called, and the irate young lady was given into custody. At the police court the magistrates held that the charge had been fully substantiated, and fined the unfortunate girl 15s., with the alternative of ten days' imprisonment.

A CLERGYMAN'S WIFE RUNS OFF WITH A TAILOR.—The leading topic of gossip in Monticello, N. Y., has been the elopement of a pretty village lass. Her name, says a correspondent of the *N. Y. Sun* of the 13th inst., is Flora Allen, employed in Thurston's tailoring shop in this village. The person with whom she has cast her lot is J. H. Bugsbee, *alias* Buckler. Ten years ago he made his appearance at Grahamsville, in this county, and hung out his shingle as merchant tailor. He joined the Methodist Church, of which the Rev. Mr. Ketchum was pastor. So devoted was he in religious matters that he was received in the pastor's family. The minister's wife was good looking, full of fun, and in time she thought more of the tailor than of her husband, and one day, while the latter was away, the two decamped. The minister procured a divorce, and two years afterward the runaways went to Ellenville, Ulster county, Bugsbee having changed his name to Buckler. They were subsequently married, and had two children. The husband did a thriving business and made money. About six weeks ago Bugsbee came to Monticello and put up at the Mansion House, announcing himself as the agent for Davis' sewing machine. He sold several machines, and in some way became acquainted with Miss Allen, whom he cajoled into the belief that he was the son of a wealthy Florida planter, who had educated him for the ministry, but that, not liking the profession, he had run away and made his way in the world without any assistance from the "old man." On Friday Bugsbee procured a livery rig, and the two drove off in the night to Middletown, where they left the horse, taking the cars eastward. Arriving at Jersey City, the girl wrote to her mother that she and Bugsbee were married, and that they would be a thousand miles away when that letter was received.

OFF FROM GEORGETOWN.—A sad and extraordinary elopement and abandonment of a family of two children, aged two and five years, by a lady who has hitherto borne an unblemished and irreproachable character, with a man many years her senior in age and closely connected by ties of consanguinity, occurred in Georgetown a few days ago, says the Boston *Herald*, adding that "the lady, whose name is withheld, is young and pretty and but little known out of her own family circle, where she was a great favorite. The man is reported to be a journalist, very rich, a returned Californian, and to have had a previous domestic infelicity, and it is whispered that he has been obliged by the courts to settle an annuity upon a divorced wife in the west. Something more than a year ago this destroyer returned from Europe, and being destitute of a permanent home, was received into the family and sympathy of the people in question, and being of a quiet disposition, employed his leisure in an occasional literary effort for his San Francisco paper, and, it is said, writing for a New York commercial paper a series of articles. On Oct. 24th he was, as alleged, about to return to California, and the lady determined to see him off by accompanying him to Boston, promising to return in the last train; but failing to do so no suspicions were aroused until the day following, when, wonder being expressed at her non-appearance, search was made, which proved that she had taken her clothes and valuables with her. The man, whose name is Daniel Glines, is a native of Byfield, where he married his first wife, his second wife, now dead, having been the wife of a German citizen of this state before she eloped with him, as the Georgetown woman has now done. Glines is a man of talent and has been secretary of the state board of education of California.

THE RITE OF CIRCUMCISION PERFORMED.—The Jewish rite of circumcision, as ordained by the Hebrew Bible, was recently performed on a child of James Coloner, who has for a number of years kept the fruit stand at the entrance of the Merchants' Exchange. The rite was performed at his residence in the presence of a large number of friends and relatives of the family, together with several gentlemen from the exchange, who had some curiosity to see the ceremony. When all was ready the officiating rabbi, Rev. Mr. Kutner, placed a table at the head of the room, on which he placed a large square pillow, a couple of glasses of wine and some water, bandages, &c. He then called for the baby, which, as it was only eight days old, was very weak and small, and had the appearance of blushing all over. A gentleman present took a very handsome silk shawl, striped red and white, placed it over his shoulders lady fashion, and took the baby from the attendant, held it up before the preacher, who opened a Hebrew Bible and read a few sentences, responses being made by all present, in the same tongue, at the end of each sentence or petition. The gentleman holding the baby then got up and sat down on the table, holding the baby as a shoemaker holds the shoe he is mending, and, in the twinkling of an eye, the operation was done. After the operation another gentleman put on the shawl in the same manner; taking the baby in his arms he poured a small quantity of dark red wine upon it, and repeated a few Hebrew sentences, which finished the ceremony, and all present congratulated the parents, the same as a bride is congratulated at her wedding.—*St. Louis Democrat.*

A ROMAN WEDDING.—A few days ago Donna Anna Maria Torlonia and Don Giulio Borghese were married in Rome. The lady is daughter and heiress of Prince Torlonia, and the groom is the third son of Prince Borghese by his second wife, Donna Teresa de la Rochefoucauld. Prince Borghese's first wife was Lady Gwendoline Talbot, daughter of the late Earl of Shrewsbury, and sister of Lady Mary Talbot, who married Prince Doria Paphili. The bride takes her husband an immediate marriage portion of 5,375,000 francs, and the succession to one of the most colossal heritages in Europe, nine tenths of which is in landed property of rapidly rising value. The ceremony was first civil at the Capital, and then religious at the private chapel of the Torlonias. The bride, who is a little under the average height, is a brunette, with an abundance of rich black hair. She responded to the Syndic's questions with a clear, bright round "Si," which could be heard in every corner of the room, throwing up her head slightly at the same time. Many magnificent acts of charity were performed, and among others 50,000 francs, the united offering of the Princes Borghese and Torlonia, have been sent to the Cardinal Vicar for distribution among the poor of the Roman parishes. Among the many valuable weddding presents is a beautiful ebony casket sent to the bride by His Holiness, Pius IX. It is richly inlaid with silver, and has a small statuette of silver on the lid. It contained a beautiful picture of the Virgin, painted on rock crystal; a fan of great value, richly carved, and a missal exquisitely bound, together with which also was a service of linen damask for six persons. Cardinal Antonelli's present was in the form of a richly wrought cross of gold.

AN ELOPEMENT IN LONG ISLAND.—Mrs. Whitehead Abrams, of Pearsall's Corners, L. I., is reported as having disappeared on the night of the 4th inst. with the fascinating Mr. Richard Slavin, taking with her all her husband's valuables.

BASE BALL.

THE MUTUAL CLUB RECORD FOR 1872.

The professional organization known as the "Mutual Club of New York" closed play for the season of 1872 on November 1st in a friendly encounter with the Mutual Club of Waterbury, Conn. They began on April 20th in a game on the Union Grounds, L. I., in which their nine scored 13 to the field side's one, the nine including Mills, c.; Cummings, p.; Start, Hatfield and Boyd, on the bases; Pearce, s. s.; and Bechtel, Eggler and Hicks, in the field, McMullen pitching on the field side. The following day they took a trip to Baltimore and Washington, and in their first championship match sustained defeat at the hands of the newly organized Baltimore nine. This and the experience of their games in Washington led them to make a change, Hicks taking C. Mills' place as catcher for the season. In April they won four out of the five championship matches played that month, but in May lost three out of six regular games, the Boston and Troy clubs defeating them rather badly. In June their success was noteworthy, as out of nine regular matches played they won six; but their June record included the most signal defeat, viz., in their second match with the Athletics, in which they were beaten by 19 to 0. During July they lost but one game, and marked their victories with a defeat of the Athletics by a score of 8 to 0, it being the first time the Athletic Club had ever been "Chicagoed." In August, out of nine regular championship games, they were successful in but three, the most disastrous month for the nine of the regular season. September's play, however, offset the errors of that of August, for out of eleven games they won eight, their victories including two defeats of the Boston nine. October's proceedings did not add to the credit of the club; on the contrary, it lowered the reputation that their contests ceased to be attractive, and from gatherings of two or three thousand at their early summer matches, the attendance at their games in the latter part of the season fell off to as many hundreds, the loss of prestige being necessarily very damaging to the pecuniary interests of the organization. Finally, at the close of a season marked by no less than seventy odd contests, we find the nine charged with nearly thirty defeats, the greatest number recorded against the club in a single season's play, and more than any other professional organization ever sustained. The question which naturally arises under such circumstances is "why is this thusly?" The only answer we can make is, lack of discipline.

The Mutual nine of 1872 included one of the best, if not the very best, catchers in the professional fraternity. They also had the services of one of the most effective of strategic pitchers. Their first baseman and centre fielder had no superiors, and their short stop was one of the ablest of the veteran *corps* of the old Atlantic champion nine, his ability as a general of a field being noteworthy; besides which, they were assisted by an excellent left fielder, and one of the strongest of general players at second base, having, also, two strong players from Philadelphia to complete their force. Under the captaincy of Pearce the nine attained a degree of skill in fielding that was far ahead of any previous efforts of the Mutual Club nines, and in batting skill, and in playing the "points" of the game they were second to few if any of their opponents. And yet, despite these advantages, the record of the club shows a list of nearly thirty defeats, twenty-one of which were sustained in the championship arena. If the plea is put forth that the defeats in "exhibition" games are of no account, such excuse falls to the ground when it is considered that there is no just reason why an "exhibition game" should not be as important a contest to win as any other class of games. But unfortunately these contests are apparently set aside as a class of games which legitimately admit of being played to serve such special purposes as the betting business may suggest as most advantageous in pecuniary returns.

At any rate, these mere gate-money contests are set down by the public at large as games open to hippodroming, and hence they have long since ceased to be worthy of patronage. It is said that the present managers have secured a very strong team for the campaign of 1873, including Hicks, Mathews, Start, Hatfield, Ferguson, Radcliff, Gedney, Eggler and Fisher. As a matter of reference, we give below the full record of the Mutual nine for the season of 1872:—

CHAMPIONSHIP GAMES.

April 22, Mut. vs Baltim'e.	8	14	Aug. 19, Mut. vs Athletic.	12	14
April 23, Mut. vs Olympic.	25	5	Aug. 20, Mut. vs Baltim'e.	5	11
April 24, Mut. vs Nation'l	11	7	Aug. 22, Mut. vs Atlantic.	15	4
April 25, Mut. vs Baltim'e.	13	11	Aug. 24, Mut. vs Eckford.	7	2
April 29, Mut. vs Mansfi'd.	12	0	Aug. 26, Mut. vs Baltim'e.	7	10
May 4, Mut. vs Baltim'e.	11	9	Aug. 31, Mut. vs Boston ..	2	4
May 8, Mut. vs Boston...	2	9	Sept. 2, Mut. vs Athletic.	4	5
May 11, Mut. vs Boston...	2	4	Sept. 3, Mut. vs Athletic.	18	11
May 15, Mut. vs Troy.....	1	5	Sept. 5, Mut. vs Eckford.	9	6
May 18, Mut. vs Eckford..	24	6	Sept. 7, Mut. vs Boston ..	11	5
May 21, Mut. vs Cl'vel'nd.	15	6	Sept. 12, Mut. vs Boston ..	3	2
June 1, Mut. vs Athletic .	3	2	Sept. 14, Mut. vs Atlantic.	7	9
June 3, Mut. vs Mansfi'ld.	6	4	Sept. 16, Mut. vs Atlantic.	12	4
June 6, Mut. vs Troy......	8	2	Sept. 17, Mut. vs Athletic.	10	3
June 8, Mut. vs Athletic..	0	19	Sept. 21, Mut. vs Boston ..	10	11
June 10, Mut. vs Boston...	2	3	Sept. 25, Mut. vs Athletic.	14	13
June 11, Mut. vs Troy......	12	4	Sept. 28, Mut. vs Atlantic.	5	9
June 17, Mut. vs Troy.....	6	5	Oct. 1, Mut. vs Baltim'e.	6	6
June 20, Mut. vs Troy.....	2	13	Oct. 2, Mut. vs Atlantic.	10	2
June 29, Mut. vs Eckford..	27	8	Oct. 4, Mut. vs Baltim'e.	18	8
July 2, Mut. vs Atlantic..	10	11	Oct. 5, Mut. vs Eckford.	7	3
July 4, Mut. vs Clevel'd..	20	1	Oct. 17, Mut. vs Baltim'e.	7	7
July 8, Mut. vs Atlantic.	17	10	Oct. 29, Mut. vs Baltim'e.	1	4
July 13, Mut. vs Athletic.	8	0	Oct. 30, Mut. vs Baltim'e.	5	2
Aug. 1, Mut. vs Atlantic.	5	4			
Aug. 8, Mut. vs Baltim'e.	8	12			
Aug. 10, Mut. vs Boston ..	2	4	Totals...............	365	333

The above record shows a total of 51 regular professional games played, of which they won 30, lost 19, and had two tie games. Out of the 51 games they scored double figures in 22. They were "Chicagoed" in one game, scored only a single run in two matches, and but 2 runs in five games. They "Chicagoed" their opponents in two games, and disposed of them for less than 3 runs in seven games, their adversaries scoring double figures in but 13 out of the 51 games.

The following is the record of their amateur and "exhibition" contests:—

AMATEUR GAMES.

May 20, Mut. vs Rose Hill.	6	2	Aug. 23, Mut. vs Resolute.	5	4
June 19, Mut. vs Ætna....	10	3	Sept. 10, Mut. vs Putnam.	37	5
Aug. 2, Mut. vs Resolute.	5	0	Nov. 1, Mut. vs Mutual..	18	0
Aug. 15, Mut. vs Maple L'f	9	4			

EXHIBITION GAMES.

July 10, Mut. vs Troy.....	4	7	Oct. 11, Mut. vs Boston ..	6	8
July 16, Mut. vs Troy.....	10	6	Oct. 15, Mut. vs Boston ..	7	8
July 19, Mut. vs Baltim'e.	4	19	Oct. 17, Mut. vs Boston ..	3	7
July 30, Mut. vs Troy.....	11	2	Oct. 19, Mut. vs Baltim'e.	5	3
Sept. 20, Mut. vs Boston ..	4	11	Oct. 21, Mut. vs Boston ..	7	19
Oct. 8, Mut. vs Boston ..	7	5	Oct. 22, Mut. vs Athletic.	3	6
Oct. 9, Mut. vs Mutual..	7	9			

AQUATICS.

HARVARD CLASS RACE.

The annual race between six-oared crews representing the different classes in Harvard College, came off on the usual course on the Charles river, at Boston, Mass., on Saturday afternoon, 9th inst. It was some time before they got into position, the Juniors having the inside, next the river wall, the Seniors next, then the Sophomores, and outside the Freshman crew. After some backing and filling the word was given and they got away together, but before the Freshmen had pulled half a dozen strokes they broke a stretcher and ceased rowing, when the other crews were called back by the judges, and the Freshman boat was taken to the club house for repairs. This took so long that more than half of the spectators left, supposing the race was postponed; but a few minutes before 5 o'clock the crews again got in their boats and, pulling out into position, got a very even send-off. The Juniors got away with a strong, quick stroke, which gave them a slight lead after they had pulled 50 yards, the Freshman crew being next in order and working finely. The latter, however, swung entirely out of the course by wild steering, which was continued for a full half mile, and when this was discovered their chance of winning the race had passed. About one-third of the way up the course the Juniors had a lead of an open length, the Seniors and Sophomores being close together and in danger of fouling every stroke, but the latter pulled off and avoided a collision. Further up the river there was a prospect of a like trouble, but this was again avoided and all three of the boats struck for the stake-boat. By this time the Freshman crew had got on the right course, but their bad steering had left them some distance behind. The Seniors attempted to make the turn inside the Juniors, but did not succeed, the latter getting around the boat two lengths in advance, the Seniors going next, with the Sophomores close up with them, and the Freshman crew a couple of lengths in the rear. The race home was quite exciting as there was so little difference in distance between the boats. The Juniors maintained their advantage and this they increased by keeping well under the shelter of the wall. Finally they passed the line in 14 minutes 39 seconds, the Sophomores coming down next, but owing to their fouling against the Judge's boat they lost several seconds and the second place was given to the Seniors. The Freshman crew, which was allowed fifteen seconds as a lapstreak, was last. The following is a summary of the race:—

HARVARD CLASS RACE—CHARLES RIVER COURSE, Saturday, Nov. 9th, 1872.—For Graduates' Cup; distance two miles; for six-oared boats—lapstreaks allowed 15 seconds.

Junior Crew (shell)—W. G. White, stroke; W. Burry, A. L. Devens, G. S. Sisbee, H. S. Harding; P. Dana, bow. Time, 14min. 39secs.

Senior Crew (shell)—E. P. Bliss, stroke; J. S. Swain, J. O. Shaw, Jr., R. Dickey, T. Daland, H. B. Stone, bow. Time, 15min. 20secs.

Sophomore Crew (shell)—C. W. Wetmore, stroke; M. H. Prince, F. S. Gould, S. W. Clark, F. R. Appleton; W. Hartwell, bow. Time, 15min. 21secs.

Freshman Crew (lapstreak)—C. F. Hodges, stroke; S. C. Bacon, W. F. Weld, G. A. Nickerson, G. W. Greene; Isaac Thomas, bow. Time, with allowance off, 15min. 22secs.

The judges were Messrs. G. F. Roberts, '71; E. N. Fenno, '66; Thomas Nelson, '66; R. C. Hooper, '72, and A. P. Loring, '69, at the starting point, and C. H. Williams, '71, and N. G. Reed, '71, at the stake-boat, and they gave general satisfaction. After the race the victors were each presented with a silver goblet as a trophy of victory, and when the large cup is completed their names will be first inscribed on it.

NEW STEAM YACHT.—Steam is no doubt destined to play a prominent part in American pleasure yachts, and the day may not be very far in the future when this motive power will take the place of sails where ease and pleasure only are the ends in view. A new specimen of naval architecture was recently launched from the yard of Wood, Dialogue & Co., in Camden, N. J., in the shape of a steam yacht, in which the owners—Messrs. E. Benson, G. H. North, Theodore Emory and others—intend to combine business with pleasure. The hull is of white oak, 97 feet in length, 20 feet beam and 8 feet 6 inches hold, with a draft of 8 feet. The rig is that of a fore-and-aft schooner. The ground tackle is heavy, with galvanized windlass and extra heavy brass-capped bits. On the main deck, commencing forward, is the engine-room, which is large, well lighted and ventilated. The after cabin, on the main deck, is a beautiful apartment, finished in rosewood, black walnut panelled in blue, with gilt mouldings. The furniture is of black walnut. The dining table will seat twenty persons. The forward and after cabins below have sleeping berths for twenty-five. The hurricane deck affords a fine promenade, and on the forward part is a smoking saloon. The engine is a low-pressure, direct-acting propeller, with a cylinder 26 inches square, with a jet condenser; average pressure of steam, 40lbs. The name of the yacht is "The Major;" she is under the command of Captain D. B. Hallenger, with Mr. Clark, formerly of New York, but now a resident of Philadelphia, as chief engineer. A company of invited guests accompanied the owners in the trial trip on the rivers Delaware and Schuylkill on the 7th inst., when music, wit and wine helped to make the excursion very enjoyable, the vessel giving every satisfaction.

MONUMENT TO RENFORTH.—The monument which has been placed over the grave of the celebrated oarsman, James Renforth, in St. Edmund's Cemetery, Gateshead-on-Tyne, Eng., was unveiled on Oct. 28th, in the presence of a large number of persons. The design comprises a full sized figure of Renforth, reclining in the arms of Harry Kelly (both in rowing costume); medallions of James Percy and Robert Chambers, who, with Renforth and Kelley, formed the English crew, and the following inscription:—"Erected by public subscription to the memory of James Renforth, of Gateshead, Champion Sculler of the World, who died August 23d, 1871, aged 29 years, while rowing in the International Boat Race, between the English and American crews on the Kennebecasis river, near St. John, N. B."

THE TURF.

THE RACING SEASON OF 1872.

The racing season of 1872 having closed, a brief retrospect of the principal events of the past campaign may not be uninteresting to our turf readers. The season opened with the spring meeting of the Metairie Jockey Club, at New Orleans, on March 30th, where Mr. Sanford's grand four year old colt, Monarchist, successfully commenced that racing campaign which wound up so brilliantly at Jerome Park in the fall. At this meeting he won the Club Purse, mile and a half, and the Metairie Cup, two miles and a quarter, with such consummate ease as to establish his vast superiority over the horses opposed to him, although among them were such flyers as Pilgrim, Nannie Douglas, Annie Bush, Foster, Wanderer, Nellie Ransom and Barney Williams. His stable companion, the fleet filly Salina, triumphantly carried off the Bingaman Stakes, for four year olds, but was subsequently beaten by Nannie Douglas in the two mile heat race, and by Conductor, in the two miles and a half dash. Frank Hampton, the unfashionably bred five year old, owned by Bacon and Holland, being by Aysgarth, out of a Charley Ball mare, made his successful debut on the turf by winning the two mile heat purses from large fields of good horses. Annie Bush won the mile and a quarter dash, beating Madame Dudley, Frank Ross, Morlacchi (her own sister) and others, and, although she had to succumb to Frank Hampton at mile heats, she showed her great staying qualities by winning the four mile heat race from Nannie Douglas, Conductor and Pilgrim, all of whom she distanced in the fast time of 7:39; 7:38¾; 8:21. Capt. Moore's grey colt London won the Minor Stakes from Magnolia, Shylock, Malita, and six others, in fair time (1:47), and Saucebox and Sweepstakes bore Capt. Cottrill's colors to victory in two races. Blind Tom, the hurdle racer, by his double victory, gained a prestige as a cross-country horse, which he subsequently failed to maintain in the northern states. Following close on the Metairie meeting was that of the Louisiana Jockey Club, and which resulted in a brilliant inauguration of this offshoot of the old Metairie Association. Here Monarchist pursued his triumphant career of conquest by winning the Grand Inaugural Post Stake, worth $3,300, and the Louisiana Stake, both two mile heats, in hollow style; Saucebox won two races for Capt. Cottrill, and her stable companions, Magnolia and Frank Ross, one each. Cape Race lowered London's colors in the Pickwick Stakes, mile heats, but his success was attributable to the capital start he got, and he failed to realize the high hopes entertained of him when he came north and met Joe Daniels at Jerome Park and Saratoga. Annie Bush showed her gameness and speed by winning the four mile heat purse from her sister, Morlacchi, and Tom Corbett, in 7:36; 7:51¼, and it is a matter of regret that the reported breaking down of this game little mare may prevent us witnessing her encountering Monarchist in the great four mile heat race at New Orleans next spring. She won for her owners, Messrs. Rice & McCormick, at these two meetings, $6,000, but Mr. Sanford surpassed this with the earnings of his stable, which amounted to nearly $9,600. The Memphis meeting followed next, and was only noticeable for the victory of Euchre over Annie Bush at two mile heats, after the winner had carried off the handicap stakes, and for the double success of Quartermaster in two mile heat races, in fast time. The Lexington, Ky., and Nashville, Tenn., meetings were held in the same week, in the middle of May. At the former Hollywood showed something of her high two-year old form, by beating Saucebox and Express at two mile heats, and Zeb. Ward's filly Planetarium proved herself the best three-year old out by winning the Phœnix Hotel Stakes, mile heats, in 1:45; 1:46¾, and a mile and half sweepstakes in 2:41. Frogtown distinguished himself by winning the mile and quarter, and mile and three-quarter dashes, in 2:09¼ and 3:07 respectively, the fastest time on record at these distances. At Nashville, Annie Bush had her revenge on Euchre by beating her at two mile heats and three miles, and Arizona, Cape Race's four-year old sister, won two races at mile heats and mile and a half.

The Jerome Park Spring Meeting was next, and was signalised by the overwhelming success which attended the stable of the McDaniel confederacy, which won the Belmont Stakes with Joe Daniels, the Westchester Cup, and two mile heat race, with Harry Bassett, and two purses with Tubman. The race of the latter with Lyttleton in the mile heat purse was the most sensational of the meeting. Tubman won the first heat, Lyttleton the second, and Tubman the third, a result which might have been different had not Lyttleton's bridle broke in the last heat. Ortolan showed his tremendous speed by carrying the top weight and winning the Fordham Handicap in a canter from such fast horses as Alroy, Mary Louise, Frank Ross, and eight others. That speedy son of Eclipse and Maud, Alarm, won three races right off the reel, and Midday, another daughter of Eclipse, won two races at different distances. Harry Bassett easily disposed of Lyttleton, the trial horse of Longfellow, in the Westchester Cup, and distanced Metella in the first heat of a two-mile heat race. Lochiel showed himself as good on the flat as across country, for he won the Post stake and hurdle race easily, and Springbok won the two year old purse so cleverly from four competitors that Col. McDaniels at once gave Mr. Swigert the money he asked for him, and he is now the main dependence of the confederacy for the great three year old stakes next season.

At Monmouth Park, July meeting, the McDaniels confederacy encountered a series of reverses strikingly in contrast with the brilliant successes which had previously attended it. The first disappointment sustained by the stable and its supporters was in the defeat of Abdel Koree, by Fadladeen, in the mile dash, and this was followed by the unlooked for victory of Meteor over Joe Daniels in the Jersey Derby. Misfortunes never come alone, it is said, and so it proved here, for Abdel Koree met with a second defeat by Lyttleton, in the mile heat race, and then the hitherto regarded invincible Harry Bassett went down in the dust before the mighty Longfellow in the Monmouth Cup. This last was the most sensational race of the season, for the meeting of the champions of the eastern and western turf had been for months anticipated with the greatest interest. How the great chestnut son of Lexington and Canary Bird was ignominiously beaten by the Kentucky crack is now a matter of history, and the sensation caused by his defeat has never been equaled since the southern champion, Sir Henry, went down before the northern representative, Eclipse, half a century before. That the entire stable of Col. McDaniels was amiss subsequent running abundantly proved. In the Monmouth Oaks, Mr. Belmont ran first and second with Woodbine and Victoria, won the July Stakes with Medora, and the Sequel Stakes with Wade Hampton—no bad share of success for one stable.

The venue now changes to the July meeting at Saratoga, and again does victory crown the confederacy stable, for Joe Daniels reversed the Long Branch running and retrieved his lost laurels by beating Meteor in the rich Travers Stakes, worth $5,450; Harry Bassett won the all aged sweepstakes from the flyers, Ortolan, Lyttleton and Victoria, and then crowned the climax of his triumphs by beating his previous conqueror, Longfellow, in decisive style, in the Saratoga Cup, the race being the fastest on record at the distance. In this race Longfellow pulled up lame, and his friends insisted that but for this *contretemps* he must have won, while others maintain that he showed no symptoms of lameness in the race, only after he was suddenly pulled up. In consequence of this, the question of superiority of speed and gameness between these two celebrated horses must always remain a matter of dispute. Tom Bowling won the two year old Flash Stakes in fast time, but perhaps he might not have been hailed the winner if the second horse, Mr. Belmont's Silk Stockings, had not lost a deal of ground at the start, a very material point in a short half mile spin. Kingfisher, after having been pronounced hopelessly broken down for a whole year, came out, under Anthony Taylor's skillful preparation, and won, easily, the mile dash in 1:43¼, within a quarter second of the fastest time on record. That fleet son of Eclipse and imp. Maud, Alarm, won two races, at three quarters and one mile, in the fastest recorded time, respectively, viz., 1:16 and 1:42¾; and Buckden, his stable companion, in the three year old purse, made a dead heat with Grey Planet, and divided the money. Catesby, another son of Eclipse, won the Saratoga Stakes, Tubman the two mile purse and Consolation Race, Harry Bassett the three mile purse, and Mr. Belmont the Alabama and Sequel Stakes, with Woodbine and Wade Hampton.

Returning to Long Branch at the August meeting, Mr. Sanford commenced auspiciously by winning the mile dash with Preakness and the Ocean Stakes with Mate. Tom Bowling followed up his Saratoga victory by winning the Thespian and August Stakes, the former in the fastest time on record for a two-year old. Albuera surprised every one by winning two races right off the reel the first time she had ever passed the post in front. Nevada, a full sister to the flying Salina, won the West End Hotel Stakes, and the game mare, Susan Ann, owned by that staunch Kentucky turfman, H. P. McGrath, won the Hoey Stakes and the four mile purse, beating such good horses as Lyttleton, Kingfisher (who finished his racing career by breaking down badly), Preakness and Alroy. Meteor won the Robins Stakes from a moderate field, and King Henry, who had been given away in disgust by Mr. Sanford the night before, came out and won the Consolation purse.

At the Saratoga August Meeting, Joe Daniels conclusively proved his superiority as a three year old by winning the Kenner Stakes, his stable companions—Harry Bassett, Hubbard, Katie Pease and Tubman, each winning a race. Silk Stockings and Count D'Orsay won the Kentucky and sweepstakes for two year olds, Mary Louise two handicap races, and Arizona the Consolation Purse. The other winners were Frank Hampton, Experience Oaks, Ortolan, Elsie and London. Blind Tom and Tammany winning the three jumping races. The Kentucky September meeting at Lexington was signalized by the victory of Fanny M., a daughter of Lightning, in the Phœnix Hotel Stakes, mile heats, in the fast time of 1:44¼; 1:41¾; the double victory of Aureola at mile and two mile heats, and the winning of Maramec, Lanpi and Crockford, all sons of Lightning, in the two and three year old stakes. Frogtown, one of Bonnie Scotland's best sons, won two races, and King Bernadotte two. At Nashville meeting, held the same month, Lanpi won the Battle House Stakes, Fanny M. the Merchants' Exchange Stakes, London (after being beaten by Wanderer in a mile and quarter race), the two mile dash, Euchre the mile heat purse, and Wanderer the two mile heat Railroad Stake and the mile and quarter dash.

At Jerome Park Fall Meeting, Fanchon surprised every one by winning the Manhattan Handicap, beating such fleet horses as Tubman, Monarchist and Ortolan. Joe Daniels won the Jerome and Annual Stakes, Tubman the mile heats, Grand National Handicap, Sue Ryder two dash races, and Harry Bassett one. The fleet Ortolan won twice at a mile and mile and five furlongs, with heavy weights, and Monarchist twice triumphed over Harry Bassett at both three and four miles, showing that the latter had lost his previous high form by constant, unremitting work from April to October, without a moment's let up. The other winners were Frank Hampton, Minnie W., Woodbine, Lord Byron, Sanford and Nickajack. Mr. M. A. Littell showed the high promise of his stable by winning all the three two year old stakes and purses with Wildidle, Wizard and Fellow Craft, and evincing how formidable must be his representatives in the great three year old races of next season.

The Maryland Jockey Club meeting terminated the racing season of 1872. The Dixie Stakes, the richest in value of the season, was won by the lucky McDaniels stable with Hubbard, his stable companion, Joe Daniels, who could have been first, if requisite, taking the $1,000 second money, and also winning the Consolation Purse. This victory was followed up by the success of Tubman in the Pimlico Stakes, mile heats; the $1,000 Purse, mile heats, and the Bowie Stakes, four mile heats. Monarchist won the three mile dash, but Mr. Sanford declined to start him against Tubman in the four mile heat race, and the stable was represented by Preakness, who was ignominiously distanced in the second heat. Catesby won the Central Stakes for two year olds, Mary Louise the free handicap, Nevada the three year old sweepstakes, Brennus the selling purse, Merodac the two year old purse, and Arizona the handicap purse, two mile heats. This last race wound up the racing season of 1872, which has been one of unexampled brilliancy.

RACING CHALLENGE TO THE WORLD.—The well-known veteran turfman, Colonel McDaniels, authorizes the following bold challenge to the racing men of both hemispheres, and to make it an object to European turfmen, he places the stakes to be run for sufficiently high to prompt them to cross the Atlantic with their stables.

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This is a spirit stirring *defi*, and if accepted will give additional *eclat* to the racing campaign of 1873, and increase the brilliancy and attraction of the Saratoga summer season.

CHEQUERS.

Game No. 32.—Vol. 20.

BETWEEN MR. M'KAY AND AN "AMATEUR."

SINGLE CORNER.

Black, Amateur.	White, Mr. McK.	Black, Amateur.	White, Mr. McK.
1..11 to 15	22 to 18	15.. 9 to 24	8 to 3
2..15 22	25 18	16..24 28	3 8
3..10 14	30 25	17.. 1 6	8 11
4.. 7 10	26 22	18..14 20	11 15
5..12 16	24 20	19.. 9 14(d)	18 9
6.. 8 11(a)	28 24	20.. 5 14	15 19
7.. 4 8	24 19	21.. 2 7	23 22
8.. 8 12	18 15	22.. 7 11	22 18
9..11 18	20 11	23..14 23	19 26
10.. 3 7	22 15	24.. 6 10	29 25
11..11 18	15 11	25..10 15	25 22
12..10 15(b)	19 10	26..15 19	31 27
13.. 6 15	11 8	27..19 24	26 31
14..15 19	23 18(c)	28..11 15	21 17

White wins.

(a) 3 to 7 is the correct play. (b) Black has nothing apparently better. (c) White plays skilfully. (d) This is time wasted.

CORRECTION OF POSITION NO. 57, VOL. 20.—Black men on squares 2 and 3; black kings on 19, 23 and 27; white man on 28, and kings on 12, 17, 20, 25 and 29. Black to move and win.

Solution of Position No. 61.—Vol. 20.

BY C. H. WILDER.

White.	Black.	White.
1..20 to 16	8 to 12	2..15 to 19, White wins.

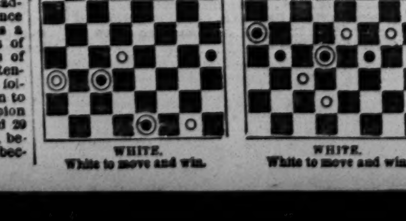
Solution of Position No. 62.—Vol. 20.

BY "OVERTON."

White.	Black.	White.
1.. 8 to 12	19 to 26	3..18 to 15
2.. 9 6	1 10	

Position No. 63, Vol. 20. Position No. 64, Vol. 20.

BY J. D. BLACK. — BY SAM. MD. D. D. BLACK.



WHITE. White to move and win. — WHITE. White to move and win.

THE GAME OF CHESS.

To Correspondents.

A. TOWNSEND, Newport (Mon.), Eng.—We have one valued "ex." for you, which you may expect in our next letter.

CHAS. A. GILBERG.—Thanks for pains taken in our behalf; also, for answers to our queries.

H. J. M.—We are happy to be able to vindicate the integrity of Prob. No. 830. "If 1..Q to her R 8, B to K 5; 2..B × B (certainly best), P to Q 4, and White cannot mate in two more"—says no less an authority than C. A. G. So you have now a fresh task and pleasure before you to unravel this masterly combination.

GEO. E. CARPENTER.—Thanks for your prompt attention.

L. STREETER, Charles City, Iowa.—You are correct; a Pawn, after making a capture, assumes the name of the piece on whose file it goes. We enclose what you require, and you can remit one dime.

N. E. STIRE, Cheyenne, Wyoming Ter.—For reasons mentioned to W. A. S. we write you *in re* the several chess errands.

"KING THEODORE."—Will you send us your photo. in "ex." for one of A. Townsend?

Notes on Kling's Chess Euclid.—No. 3.

BY GEO. E. CARPENTER.

NUMBER III.

WHITE.—King at Q R 3; Rook at K Kt 7; Bishops at Q sq. and Q 4, and Pawn at K Kt 2d.

BLACK.—King at Q 4; Rook at K R sq., and Pawn at K B 5th.

Solved in two moves, by 1..R to Q 7 +.

Beside the pieces above given, there is a Queen at White K R sq. of doubtful color. "Under which King?" If it be White, the solution contains a slight defect:—In reply to 1..K to Q B 5; 2..B, or Q, mates. Still, it is not probable that it should be intended for a Black (or Red) Queen; for, as such, it would greatly curtail the number of *likely* moves at White's command, while, as a White Queen, the difficulty of discovering the right key-move is so much the greater. The double move, consequent upon the Queen's being White, may be obviated by causing the White King and White Pawn to exchange places. Still better, the White King might be stationed at Q Kt sq. the White Pawn be retained in its present situation, and a Black Pawn added at Q Kt 5th. In this form, the White King is not open to immediate +.

NUMBER IV.

WHITE.—King at Q 3; Queen at her 2; Rook at K B 8, and Bishop at Q 8th.

BLACK.—King at Q 5d.

Solved in two moves, by 1..R to Q 8 +.

This is another version of the idea contained in III. The position is rendered symmetrical, and the key-move less obvious, in the following:—

WHITE.—King at Q R 8; Queen at her 2; Rooks at Q sq. and K Kt 8, and Bishop at Q 5th.

BLACK.—King at Q 3d. In two moves.

Here there is no necessity for defending the Bishop, and hence 1..R to Q 8 + does not seem to be so *imperatively* demanded.

NUMBER V.

WHITE.—King at Q 4; Queen at K B sq; Bishop at K B 6, and Knight at K R 5th.

BLACK.—King at his B sq.

White mates in two moves, by 1..Q to her B 4.

Faulty, since the 2d move may be varied, viz.:—2..Q to her B 8, or Q to K B 7.

Adding a Black Kt at K R 3, and changing White King to Q R 2, obviates this, and introduces a variation involving the 2d method of mating, but is open to the objection, though comparatively slight, that any other move for the Kt than to K B 2, permits a choice of either form of mate. Absolute perfection may be secured by adding a Black Pawn at K Kt 3, and then turning the entire position so that the Bishop impedes the march of the Pawn, and the Pawn commands what is now White K B 7; or, the White Bishop might be omitted, and a White Kt added at K B 5, instead. Substituting a White Pawn for the Bishop would also answer; but would not be so good, as it prevents immediate + by discovery. Preferable to the last would be, to come at once down to hard pan by omitting the Bishop, as before, and also the Kt at R 8, and stationing the White King at his B 6. Here we have the old, familiar mate, stripped of its disguise. Examples:—XXI and XXII. Kling has also elsewhere worked upon this theme. Witness the following from Lange's *Handbuch*, p. 339:—

WHITE.—King at his 5; Queen at K B 6; Pawns at Q R 4, and Q B 5th.

BLACK.—King at Q R 4; Pawn at K 6th.

White to play and give mate in four moves.

TO BE CONTINUED.

Enigma No. 834.

From the Chess Journal.

BY WM. A. SHINKMAN.

at Q R 3, her 3, K sq, Q 5, and 8, Q R 2, and 4th.

at Q B 4, Q R 2, Q B 2, Q 2, Q 3d.

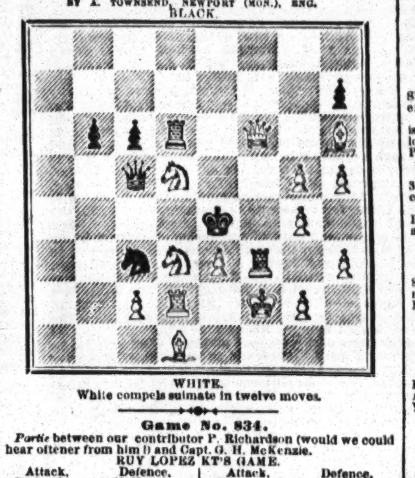
White forces sui-stale-mate in nine moves.

Problem No. 834.

Inscribed to GEO. E. CARPENTER,

BY A. TOWNSEND, NEWPORT (MON.), ENG.

BLACK.



WHITE.

White compels suimate in twelve moves.

Game No. 834.

Partie between our contributor P. Richardson (would we could hear oftener from him!) and Capt. G. H. McKenzie.

RUY LOPEZ KT'S GAME.

Attack, Richardson.	Defence, McKenzie.	Attack, Richardson.	Defence, McKenzie.
1..P to K 4	P to K 4	20..B P × P	B P × P
2..K Kt-B 3	Q Kt-B 3	21..K R-K sq	Q-K B 3
3..K B-Kt 5	P-Q R 3	22..Q-her 5	P-K B 5
4..B-Q R 4	K Kt-B 3	23..Q R-Q sq	Q B-B 4
5..Castles	K B-K 2	24..Q × Kt P	Q × B P
6..P-Q 4	K Kt × P	25..K R-K 7	Q R-Kt sq
7..P-Q 5	Q Kt-home	26..Q × R P	B-his 7
8..K Kt × P	Castles	27..K B × B	Q × K B
9..P-Q B 4	P-Q 3	28..Q × Q P	Q × Q R P
10..K Kt-Q 3	P-K B 4	29..Q-K 5 *good*	Q-K Kt sq
11..P-K B 3	K Kt-B 3	30..P-K R 3 (a)	K R-B 3
12..Q Kt-B 3	Q Kt-Q 2	31..K R × P	K × K R
13..Q B-Kt 5	Q Kt-K 4	32..Q-K Kt 5 +	K R-Kt 3
14..K B-Kt 3	K Kt × P	33..Q R-Q 7 +	K-his R sq
15..K Kt × Kt	K Kt × Kt	34..Q-K 5 +	K R-Kt 2
16..P-Q B 5 +	K-his R sq	35..Q R × R	Q R-Kt 8 +
17..Kt-K B 7 +	K R × Kt	36..K-his R 2	Q × Q R
18..Kt P × Kt	K R-B sq	37..Q-K 8 +	Q-K Kt sq
19..Q B × B	Q × Q B	38..Q-K 5 +, and draws.	

(a) 30..P to K R 4 would have been stronger, as the Defence could not then have played the R to B 3d.—*P. R.*

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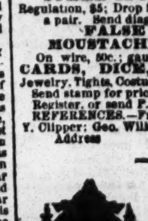

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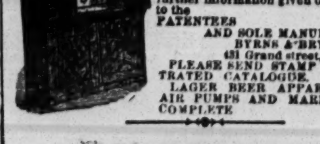

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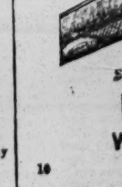

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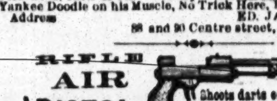

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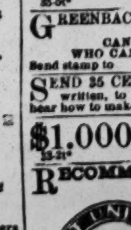

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Introductory Overture.

MONDAY, Nov. 18th, 1872.

The fiery drama in Boston has not been without its effect in this city, and the more timid of our citizens are already discounting a fire in the metropolis that will make Chicago and Boston's conflagrations appear ridiculously small in comparison; but these fears are groundless, for the bitter lesson Boston has been taught will have the effect to put us on our guard, and make us take extra precautions to avert a similar calamity. There seems to be a desire to attribute the cause and extent of the late fire to the Mansard roofs, but had the fire department been on the alert and quick to respond to the first alarm, the flames would not have gone beyond the first Mansard; narrow streets had more to do with the destruction of property than anything else, and while Boston is making changes in the architecture of the new buildings, let her widen the streets in the burnt district. The theatres escaped damage, not being in the location of the fire......Mr. Daly having tried the vegetable business without profit, will next turn his attention to what he is pleased to term a local picturesque sensation folly entitled "Round the Clock." There will be a large number of *hands* round the clock, and the piece, on the *face* of it, will show life in New York as it is, in a very clear and *minute* manner, and as expense is a *secondary* consideration with Mr. Daly, we may look for a holiday *time piece* of rare excellence and interest........People who imagine that Mr. Barnum isn't pious, have only to visit him in his library, and there they will see nice little illuminated cards hanging around, on which they may read:—"Blessed are the peacemakers, for they shall obtain peace;" "Remember thy Creator in the days of thy youth," etc., which goes to show man that the showman sinks the shop in his private domains, and studies the beautiful admonitions of holy writ......The public taste in amusements varies as much as Irish stew, and is just as puzzling to understand. In looking over the interesting correspondence and advertisements in that bustle-ing paper, the NEW YORK CLIPPER, we were forcibly struck with one thing or another, and especially with the odd mixtures with which the dear people throughout the country are regaled. All sorts of notions people have of what is good to eat—for some, we see, as side dish have, rare "Martens" for a treat; and "Fox" is still a standing fare, while others serve up "Rice," and traveling round we find that some to feed on "Oates" are not too nice; some are forced to lunch on "Puffs," and some to swallow "Bates," while other some have nothing else but simple "open dates." [This thing may not be easily seen through by the "injudicious few;" to them we rise to explain:—we have endeavored to make jingle together the names of certain performers now raging through the country, and the names of plays as well. You will notice how comically we wind it up with "open dates." Now, these are not dates to be eaten, you will perceive, but dates or periods in which performers may be engaged to act. We like to make things clear to *all* of our readers, and if, without the proper explanation, certain gems of thought should be hidden beneath the sombre hue of a funeral pall, as it were, remember that many a rose is born to waste its fragrance on the desert air.—ED.]......There was a man we had our eyes on lately, who we intended to turn to a profitable account as a unique side show along with our learned seal and pious cow. This man has been locked up in prison as a disgraceful malefactor twenty-five times; he has been an habitual drunkard ten years, sure; has professed real infidelity a good deal of that time, and was altogether one of the wickedest creatures you ever laid your eyes on; this was the man we had singled out for a glorious purpose, for we saw that there was money in him; we saw that he would knock all other side shows higher than an uninterrupted balloon; we had quietly made red pictures of him slaying the pure and unsullied wife of his bosom; in two colors we had done him up as the guilty fiend who had set Boston on fire; in a series of expensive canvas back paintings we had him deftly pictured in the act of murdering Mr. Nathan, showing how he escaped the wide-awake detectives, how he slew his chum after sharing with him, how he lived in a mammoth cave with nothing for his companion but a crust of bread, and how he scuttled the ship on which he was going to Australia, leaving the other passengers to perish in their tracks, while he surreptitiously walked ashore in the gloom and silence of the night; we had written cheerful verses about his ferociousness for the magazines and religious papers to point a moral and adorn a tale; we had expended more real money to bill this inhuman monster than was ever conceived of in the experience of the oldest showman; we had made pleasing rhymes about him to be folded up in secret papers and *bon bons;* engaged the whole of that big fence around the new post office to exhibit gorgeous pictures of him as he appeared when he cleaned out twelve bar-rooms in one night because the virtuous proprietors, to their honor be it said, refused to let him have any more liquor—without the money. All this trouble and expense, mind you, we were sacrificing in the cause of public morals and our family side show. Then we got a man with a few hundred dollars to act as treasurer; and another party by the name of Johnston with a t and a few more hundred dollars, to be a go ahead man and lay out a route and people who said anything against the coming man; and we secured a capable person to "arrange" with the press to give glowing accounts of his brutal instincts, and touching incidents in the death and burial of his victims. All this had we done without another soul knowing anything about it except those two people with a few hundred dollars. And then we went to engage the man, to secure the show, you will understand, before those insatiate circus men should hear about him and pick him up for one of their concert privileges. He was hard to find, though; we thought we might catch him at the Cooper Institute picking pockets, or lecturing on "Men's Rights;" but he *was* not. Then we laid for him in Greenwood Cemetery, for among his other accomplishments was that of body snatching, both living and deceased; but we got hold of the wrong men engaged in resurrecting a cold one, and they let us go free after robbing us of a dollar and a quarter we owed for last week's lodgings; then we [illegible] the schools were minus of him; after going through all the street passenger cars and stages, and ferry boats, and schooners and things that sail the wide ocean, and going on canal boats to all parts of the state, without coming across the show, we bethought us of the Tombs, and there we found him; but it is with a mournful pen we are obliged to state that a committee of some new Christian Association had been there before us, had just left, in fact, and that they had secured him to act as a reformed minister of the gospel. Thus was the labor of weeks rendered null and void—thus did the few hundred dollars of those two confiding men take wings and fly away, and thus is one moral family side show bereft of one of its most attractive features....When the manager of the Grand Opera House let out a reef or two in the skirts of his dancing girls and fairies, he did them a grievous wrong, which he soon observed when his patrons looked so sorrowfully on the poor girls, and showed by their dejected countenances that they had been unfairly treated. But with a desire to conform to the wants of the community, the manager took in double reefs in the lower stun'sl, took down the flying jib from the t'gallant breastworks, and gave to the beautiful little clippers their wonted taut appearance and free and easy bearing. [Ever since we sailed on the canals in search of that man we have been unable to divest our thoughts of seafaring language, and where'er we be, whate'er we do, sailor phrases come unbidden to our lips, and we are thereby placed in a false position. The other night a man collided with us at the port hole of the old Bowery, for which we inadvertently "d—d his tarry top lights." In a moment he had shivered our timbers, knocked us on our beam ends, and got the ticket that our money had paid for. At breakfast yesterday, we called out to a pretty waiter boy, right before all the best grade of first class hotel guests, "Avast there, yer lubber; bring us some salt junk, and be d—d quick about it; d'ye hear?" Just in that way; and the guests looked at us and scowled, and every one of 'em got up and left the table. But starboard, there, where are we drifting?—ED.] We sat up all last night composing the following lines about

THE STAGE FAIRY.

She floats in a realm of vapor,
In appearance quite different from this,
And nightly, with many a caper,
Ascends to the realms of bliss;
Of rose-tinted clouds is her bed made,
On draughts of ambrosia she feeds,
And although she may may not have a red made,
She has fortunes galore at her needs.
One touch of the wand that she carries
Conveys her to regions afar,
And if ever perchance she marries
'Twill be when she's turned into a star;
She glides on the wings of a moonbeam
Within a poor artisan's lair,
Shakes her light star-tipped sceptre above him,
And makes him a millionaire;
But alas! our bright fairy is human,
And lives up a four pair back,
In fact a poor weakly young woman,
Who rides to her heaven in a hack;
Who nurses a bed-ridden mother,
And does all the cooking for two,
And also the washing and ironing,
When there's washing and ironing to do,
And ambrosia for her means pig's trotters,
With inguns, a half pint of beer,
And as round that old garret she totters,
Like an angel she doesn't appear.
While all that rose-tinted complexion,
Which of evenings we so much admire,
Is laid on by her dresser's direction,
Till fairly she seems on fire.
Yet she's a good girl, and her betters
A lesson from her might learn,
Though her garlands hide poverty's fetters,
And what she'd enjoy she must earn.

......In drifting amid "the *elite* and fashion of society," *vide* theatrical programmes, we discovered that the latest of late novelties is to be found in gentlemen's shirts, which now have a few bars of music on the bosom, in some cases accompanied with words. We like this idea wondrous well. Imagine yourself at an evening party; behold Sallie Jones scooting 'round among the fellers, picking out "Old Dog Tray," planting him before her while she jerks lively strains out of that piano; then going for "Champagne Charley," and wrestling with the keys while *he* is being done; then dragging forth "Lord Lovel and Lady Nancy Bell"—out of whose bosoms, respectively, there grew a red rose and green briar—and slashing away until "Lord Lovel" gets see sick; then marching 'round the "Soldier of Jerusalem," snaking *him* out, and jibing him up against the wall until she had torn his manly bosom all to tatters; then, without ever stopping to take breath, going for the "Down in a Coal Mine"-er, and getting an eye full of him and playing it, and slashing him around till she got another eye full, and standing him on his head, and turning him over, and making things lively, and finishing up with "You'll Remember Me." There's no end to the fun in a party of this kind, and we hope this new fashion will be generally adopted, though it *should* destroy all of the old style music publishers. Sewing machine girls would find plenty of work in making shirts, and repairing the many so rudely mangled; and some false-Hood would get up a new song of a *new* shirt; and all the fresh musical compositions would be slung out on clothes lines to dry, and children could be taught "music without a master," and music stands would be done away with, each member of the orchestra serving as a stand for the other, and the leader could turn over a chap when he wanted another player to hold up, and in this way the whole orchestra could appear in clean shirts every night. The man who invented this thing ought to have a monument erected over him......[At this juncture, "Our Jim" entered, to hold a "mass meeting" with us, as he called it, on the never-ending subject of holidays; he wants to know whether we intend to have thanks given in this office, and whether the *corpse* will have to find their own refreshments; he is also desirous of ascertaining whether we need any one to report the great fire in Boston, as *he* has a friend there he hasn't seen in two years. A conniving, idle youth is "OUR JIM."—ED.]

City Summary.

THE LEOPAR BROTHERS, acrobats and hat spinners; Thomas and Heeny, double jig dancers, and Signor Faranta, contortionist, were the fresh appearances at White's Athenæum during the past week. The Leopar brothers are good performers, being agile and skillful, whilst their acrobatic feats were graceful, and their hat spinning excellent. Thomas and Heeny, who appeared in white faces, evoked the approbation of the audiences by their meritorious dancing. Signor Faranta displayed remarkable suppleness of limb, while his postures were graceful, and his various feats evinced laborious practice. Johnny Williams continued during the week, and, for his excellent singing and dancing, received nightly several *encores*. Rosa Lee, vocalist, closed with the week. Charley White's benefit, on Thursday evening, notwithstanding the inclemency of the weather, was well attended. For the present week, Charles A. Gardner, Dutch comedian; George F. Moore and Kitty Henderson are announced.

KELLY AND LEON closed their engagement with Bryant's Minstrels with the performances of Saturday evening, Nov. 16th, having appeared during the week in Offenbach's operetta, entitled "The Rose of St. Flour," and Leon giving his Octoroon impersonations, which have met with much favor during their engagement. The changes since our last report were as follows:—In the first part, William Dwyer sang a new song, entitled "Roses Underneath the Snow," which met with favor; Charles Templeton another new song, entitled "Speak to Me," meeting with a like result. Harry Norman's voice was heard to good advantage in "The Flowers are Blooming." In the olio the sketch of "The Wig Makers" was revived. Dan Bryant and Nelse Seymour, by their comicalities, contributed largely to the hilarity of the evening.

A REPETITION OF THE OLD COMEDIES formed the staple of attraction at the Fifth Avenue Theatre during the week just closed, attracting a good attendance. On Monday, "The Inconstant;" Tuesday evening and Saturday *matinee*, "The Road to Ruin;" Wednesday and Friday evenings, "The Belle's Stratagem;" and Thursday and Saturday evenings, "Everybody's Friend," were performed. "Everybody's Friend" will be acted to-night, Nov. 18th, for the last time, and on Tuesday evening, 19th, "The Merry Wives of Windsor" is to be produced, and Charles Fisher will act Sir John Falstaff for the first time in this city.

A COURSE OF LECTURES will be given at Steinway Hall, commencing Nov. 18th and continuing on consecutive Monday evenings, under the auspices of the Mercantile Library Association, and it is thought that a substantial addition will be made thereby to the book purchasing fund of that association. The lectures will commence at eight and be preceded by a concert, commencing at 7.30 o'clock. The following lecturers will speak in the order named:—George MacDonald, Edmund Yates, Miss Lillian Edgarton, Wendell Phillips, Bret Harte, Prof. J. H. Pepper, Henry Ward Beecher, Mrs. Scott-Siddons, Col. John Hay, and John B. Gough.

MISS ANNIE ADAMS, serio-comic vocalist, was the only fresh appearance at the Theatre Comique since our last report. She sang in a vigorous and vivacious manner a number of fresh songs, which were lavishly applauded, and she was several times re-called. G. W. Jester continued his excellent ventriloquial performances. Miss Jennie Hughes sang a fresh selection of songs, but was inappropriately costumed. Clad in a dress of blue silk, profusely trimmed with lace, and wearing upon the summit of her head a small gilt coronet, tipped with large pearls, she sang of a female vegetable vender going to the races in a donkey cart, and afterwards a characteristic song of a waitress in a down town restaurant. A song and dance by Master Willie, serio-comic songs by Miss Ada Wray, jig dancing by Miss Kitty O'Neil, Johnny Queen in a "knee" dance, which was vociferously applauded, and the burlesque entitled "Aladdin No. One," with the Misses Sophie and Irene Worrell in prominent *roles*, filled out the programme. The attendance has continued large. After the conclusion of the performances Mr. Hart causes his orchestra to play vivacious music until the audiences have left the theatre, which has a pleasing effect. This evening, Nov. 18th, John F. Poole's new burlesque, entitled "The King of Carrots," is to be produced, and therein will appear a troupe of comic French dancers, six in number, under the management of Mr. Francois Morton. James W. McKee will also make his first appearance at this theatre in character songs and dances, likewise Hughey Hagerty, Dutch comedian.

LEW SIMMONS, of Simmons and Slocum's Minstrels, of Philadelphia, Pa., was in the city during the past week for recreation. Frank Kerns, of the Theatre Comique, having obtained a *conge* for a week, to recuperate his health, joined Lew in a little tour around town.

AN EXCELLENT BUSINESS has been done at Tony Pastor's since our last report, Annie Hindle and Peter Cannon being the fresh appearances. Miss Hindle's character songs met with favor. Peter Cannon sang Irish patter songs, which aroused the audience to a high state of excitement. He is one of the best vocalists of that class that has ever appeared in this city. His dialect is excellent, and his make-up grotesque. Harrigan and Hart appeared to much advantage in their original act, entitled "The Day We Went West," and, later in the evening, in "Mulcahy's Trials." Tony Pastor sang some fresh songs, which were much applauded. Gus Williams' Dutch character songs, as usual, created much hilarity, but he eclipsed all his previous efforts in the character of Peter Dinglespiel, in a new Dutch farce, written expressly for him, entitled "Dinglespiel's Troubles," which kept the audience in almost one continuous shout of laughter whilst he was on the stage. A song and dance by Tom Granger, "Footsteps in the Sand" by Malinda Nagle, songs by the Misses Jennie Engel and Celia Herd, and one or two sketches filled out the entertainments. The ladies' invitation nights—Friday of each week—when one lady, accompanied by a gentleman, is admitted free of charge, have proved highly successful. On last Friday evening we dropped in for a moment, about ten minutes past eight o'clock, and found the auditorium crowded in every part, while many persons were standing on chairs, tables, etc., in the vestibule. Ladies, accompanied by gentlemen, were flocking into the gallery for seats, rather than go away, and, as we came out, the vestibule, from the box office to the entrance, was well filled with people seeking admission.

CARL RUDOLPH joined Emerson's California Minstrels since our last report, and during the first part has sung "Sadie Ray," meeting with much favor, that being the only change made in that part. Sheridan and Mack closed on Nov. 9th. Delehanty and Hengler have continued, and performed in excellent style their original song and dance called "Little Bunch of Roses." The other changes in the olio consisted of the duet, "Lost, Proscribed," from "Martha," charmingly sang by J. A. Palmer and Carl Rudolph, and Charles Harwood, the male soprano's vocalization of an *aria* from "Linda di Chamounix." A fair business has been done. The season, which had not been particularly successful, closed suddenly after the performances of Nov. 16th. Mr. Thos. Maguire and Billy Emerson are to return to San Francisco, Ca., immediately.

P. T. BARNUM'S MUSEUM, Menagerie, Caravan, Polytechnic Institute, Hippodrome and International Zoological Garden, at the Hippotheatron, in Fourteenth street, is announced to be positively thrown open to the public this evening, Nov. 18th, at seven o'clock P. M., and daily thereafter from eleven A. M., until ten o'clock P. M.

E. A. SOTHERN made his first appearance in this city during the present season on Nov. 11th, commencing an engagement at Wallack's Theatre, and acting on that evening and during the week in "Our American Cousin," which was cast as follows:—

Lord Dundreary....Mr. Sothern	Capt. De Boots..........J. Peck
Asa Trenchard..........J. B. Polk	Mr. Richard Coyle..J. W. Carroll
Sir Edward Trenchard, W. J. Leonard	Abel Murcott......J. H. Stoddart
Lieut. Vernon....E. M. Holland	Binney..........G. F. Browne
Florence Trenchard, Mrs. Fanny Foster	Buddicombe..........Mr. Edwin
Mary Meridith....Rose Coghlan	Georgina..Miss Katherine Rogers
Augusta..........Miss Blaisdell	Sharp.........Miss McCormick
	Mrs. Mountchessington, Madame Ponisi

The comedy was tastefully mounted, two new scenes having been painted therefor, giving two views of the dairy farm, which were gems of scenic art. Mr. Sothern's performance of Lord Dundreary, a character written and created by himself, probably approaches as near perfection as is allotted to mortal power. Every word that is uttered, every gesture, every movement, every facial expression is the result of close and assiduous study mellowed by long practice, and so carefully concealed is the art by which these effects are accomplished that the entire portraiture appears but simple nature—but that is the highest stage of histrionic art. Further panegyric upon a performance which has challenged the admiration of the critical in two hemispheres would at the present time be futile. J. B. Polk had a peculiar conception of Asa Trenchard, which was not without merit, and he deserves commendation for his embodiment of it. Though somewhat crude at present, future practice will improve and mellow it. W. J. Leonard was acceptable as Sir Edward Trenchard, being quiet, dignified and gentlemanly. E. M. Holland as Lieutenant Vernon, and J. Peck as Captain de Boots, evinced care and attention. J. W. Carroll, who made his first appearance at this theatre, acted Richard Coyle with discrimination and effect. He has evidently enjoyed practice in a good school, has repose and was well made up. J. H. Stoddart found in Abel Murcott a character in consonance with his artistic sympathies, and his portrayal thereof was truthful and natural. G. F. Browne was moderately successful in his portrayal of Binney, but to those who remember the late Mr. Charles Peters in that *role*, comment is unnecessary. Mr. Edwin deserves much credit for his acting of Buddicombe. Mrs. Fanny Foster's conception and embodiment of Florence Trenchard was creditable and lady-like, particularly when her limited professional experience is taken into consideration. She possesses undoubted histrionic ability, which needs only practice to fully ripen. That she is a close student is evident. Miss Rose Coghlan created more than a favorable impression by her charming, ingenuous impersonation of Mary Meredith. To American ears the slight English intonation in her speech, combined with the too frequent use of the rising inflection, might be considered a drawback, but we think that time will remedy that. M'me Ponisi acted Mrs. Mountchessington in a natural and artistic manner. Miss Blaisdell deserves credit for the attention bestowed on Augusta. Miss Katherine Rogers' impersonation of Georgina was excellent, the lack-a-daisical manner, when in the presence of Lord Dundreary, being well simulated. She is quite pretty and her movements are lady-like and graceful. Miss McCormick deserves a word of praise for her acting of the brief character of Sharp. The attendance has been large, eligible standing room being nightly in demand.

THE LYDIA THOMPSON BURLESQUE TROUPE, whose power of attraction seems to be perennial, commenced an engagement at the Olympic Theatre on Monday evening, Nov. 11th. During the past four years this company has fulfilled six engagements in this city, embracing a period of eighty-seven weeks and six hundred and forty-nine performances. Notwithstanding they closed, on Sept. 28th, an engagement at Wallack's Theatre which had extended over a period of ten weeks, they were greeted upon their first appearance at the Olympic by a large and enthusiastic audience, and during the entire week the seating capacity of the auditorium was fully tested. The vehicle for their *rentree* was a burlesque extravaganza never hitherto performed by them in this city, in two acts, entitled "Aladdin the Second," which was acted with the following cast:—

Aladdin II.....Lydia Thompson	The Genius of the Ring, Jennie Wheatleigh
The Sultan..........John Bryer	The Widow Twankay, Harry Beckett
The Vizier......Carlotta Zurbini	Princess Badroulboudour, Eliza Weathersby
Pekoe............Camille Dubois	
Abanazar.........Willie Edouin	
Te-to-tum..........Fannie Leslie	
Slave of the Lamp..Tilly Earle	

Every scene had been freshly painted and many were of surpassing beauty, bearing unmistakable traces of the skill of the artist, Mr. Hayes. The characters were clad in new and tasteful costumes, and the properties and appointments were magnificent. During the course of the burlesque a *corps de ballet*, numbering some forty ladies, with average pretty faces and plump, shapely forms, disported themselves in two *ballet divertissements* under the glare of numerous calcium lights, shown through colored mediums, which constantly changing in hue produced a beautiful kaleidoscopic effect. The music with which the dialogue was plentifully interlarded was composed of popular selections and was correctly performed. The duet of the *gendarmes*, from "Genevieve de Brabant," was given in almost inimitable style by Miss Lydia Thompson and Harry Beckett, and had such a telling effect upon the audience that it was nightly re-demanded some five or six times, and cheerfully accorded. Miss Weathersby's singing of "Cackle, Cackle" was likewise received with much favor. Miss Lydia Thompson invested the character of Aladdin the Second with much *chic* and delicious *abandon*. She seems to possess a natural well-spring of vivacity which never fails to honor the requisitions made upon it. As usual her dancing evoked a large meed of applause. John Bryer invested the Sultan with comical dignity and was correct and painstaking. The pretty face and figure of the brunette, Miss Carlotta Zurbini, lent a charm to the character of the Vizier, while the golden haired blonde, Miss Camille Dubois' vivacious impersonation of Pekoe, was placed in admirable juxtaposition. Willie Edouin found an opportunity to display much grotesque humor in the character of the magician, Abanazar, as also to perform some clever feats in legerdemain. Miss Fanny Leslie, as Te-to-tum, in a dance displayed much grace and suppleness of limb, while the rapidity of her movements astonished the audience and drew forth a torrent of applause. Miss Tilly Earle, as the "slave of the lamp," and Miss Jennie Wheatleigh, as the "genius of the ring," respectively deserve credit for the attention bestowed upon what little was required of them, and it may be added that they both presented a charming appearance. Harry Beckett, as the Widow Twankey, brimmed o'er with grotesque humor, which became infectious with the audience. Miss Eliza Weathersby, as the Princess Badroulboudour, was seen to great advantage. Clad in a costume closely approximating that natural to her sex, she presented a charming appearance, while her acting was easy and natural. Her vocal efforts deserve more than a passing notice, and the air of modesty with which the entire impersonation was surrounded lent it an indescribable charm. A pronounced success has been achieved, and it would appear that "Aladdin the Second" may continue a prosperous reign until the termination of the present engagement, which is to last one month. The regular dramatic prices of admission have been resumed, as well as the Wednesday *matinees*.

J. M. WARD commenced an engagement at Wood's Museum on Monday evening, Nov. 11th, and acted during the week at the evening performances, as well as the Saturday *matinee*, in F. G. Maeder's drama, entitled "Buffalo Bill," which we reviewed at length upon the occasion of its original production in this city. Mr. Ward grasped the salient features of the character of Buffalo Bill and gave a vigorous impersonation thereof. The support by the stock company, considered as a whole, was worthy of commendation, and their combined efforts have attracted an excellent attendance. At the usual *matinee* performances "The Silver Demon" was acted. This evening, Nov. 18th, Johnny Thompson, a great favorite with the patrons of that theatre, commences his first engagement during the present season, acting in "Our Colored Brother."

MR. AND MRS. DION BOUCICAULT, Shiel Barry, C. Alexander and Miss Geraldine Stuart closed their engagements at Booth's Theatre with the performance of Saturday evening, Nov. 16th, having acted during the week on Monday, Tuesday, Friday and Saturday evenings, also the Saturday *matinee*, in "Kerry; or, Night and Morning," and "Jessie Brown," and on Wednesday and Thursday evenings in "Arrah-na-Pogue." This evening, Nov. 18th, Miss Neilson is to make her American *debut*, acting Juliet in "Romeo and Juliet." Mr. J. Wheelock will act Romeo, and J. W. Wallack, Mercutio.

THE LAST WEEK of "La Roi Carotte" at the Grand Opera House will be the present. Mr. Stuart Robson withdrew from the company during the past week. Active preparations are now being made for the production, probably on Nov. 25th, of a local sensational drama entitled "Round the Clock," in which will be presented many realistic pictures of New York life among the lower classes by gaslight.

SPENCER PRITCHARD AND HARRY AMLAR made their *debut* on the dramatic stage at the Bowery Theatre on Monday, 11th, in a new sensational drama in four acts, written by Spencer Pritchard, entitled "Counterfeit; or, True and False," which was then performed for the first time. Harry Amlar had hitherto had considerable experience upon the minstrel stage, but Mr. Pritchard had never before appeared in public. The drama is above the average of its class, the incidents being well grouped, the story intelligently told and the language good. In its present condition it is too verbose; a fault, however, which can be easily remedied. The main points of its plot are:—

An old counterfeiter, Richard Thorn, initiates in criminal practices a young man, Philip Gray, in his employ as a clerk, and then in the bloom of youth. Gray professes love for Laura, the daughter of Richard Thorn, and when he asks the latter for her hand in marriage is told that when he can prove that he is an honest man his suit may be regarded favorably. Gray disappears, and after an absence of three years, claimed to have been passed in England, where he inherited a fortune from a deceased aunt, he returns to Thorn's residence, and making known to him the above story, demands the hand of Laura in marriage. The daughter has won, during Gray's absence, the pure affection of Fred. Walters, an honorable and respected citizen, though not blessed with a large amount of wealth, and to him in return has she given her maiden love. Richard Thorn believing that Gray is enormously wealthy, and that in case of his former nefarious practices coming to light he can materially aid him, gives his consent to the marriage, and promises to use his paternal authority to consummate it. What Gray has stated is shown to be false, and we find him at the head of a gang of counterfeiters manufacturing treasury notes in a cottage in the woods near Thorn's residence. The tracking of Gray through varied scenes, fixing his crime upon him, and arresting him at the moment the marriage is about to take place by George Hilton, a United States detective, and a warm friend of Fred. Walters, aided by the negro, Peter G. Washington Green, and the marriage of Fred. Walters and Laura Thorn, fill out the drama.

Spencer Pritchard, who impersonated George Hilton, has a good figure, an expressive face, and a good voice not yet thoroughly under control. Considering his lack of experience, his efforts deserve high praise. He was, apparently, free from nervousness, and had considerable ease and repose. That he possesses considerable latent histrionic ability is patent, which practice and study will properly develop. Harry Amlar, as Peter G. Washington Green, a negro, acted with much fidelity to nature, and created no little amusement. W. L. Street, as the gentlemanly ruffian, Philip Gray, displayed much care and attention. T. J. Martin made quite a character of Jim Burton. Harry Holmes, as the virtuous lover, was quite satisfactory. Miss Polly Booth did not act Laura Thorn on Friday evening, when we were present, and Miss E. Wheeler assumed that character at short notice, and deserves praise for her efforts. The balance of the cast was well performed. The drama was preceded during the week by "Catching an Heiress," and on Friday and Saturday evenings, between the two pieces, the Gorman brothers danced a double essence, which met with favor. This evening, Nov. 18th, J. Holmes Grover commences an engagement, acting in a sensational drama entitled "I. O. U."

R. M. HOOLEY, the proprietor and manager of Hooley's Opera House, Chicago, Ill., and J. W. [illegible], associate managers thereof, are in this city for the purpose of securing a first class dramatic company for that theatre for a season to commence on or about Dec. 9th next. Their address can be found by referring to a card in our advertising columns.

MRS. G. C. HOWARD is announced to perform Topsy in "Uncle Tom's Cabin," supported by a dramatic company, at Harlem, on Tuesday evening, Nov. 19th.

THE SAME ARTISTS that appeared at Wallack's Theatre in concert on Sunday evening, Nov. 10th, re-appeared in a change of programme on the 17th and attracted a fair attendance.

RICARDO, burlesque *prima donna*, made his first appearance at the San Francisco Minstrels on Nov. 11th, and continued during the week, meeting with much favor. We have so recently reviewed his performances that further comment is unnecessary. The only other change made in the programme was the singing of "Sweet Genevieve," by Beaumont Read. The average attendance has been good.

MME. RUDERSDORFF is announced to make her first appearance in this city at a concert to be given at Irving Hall on Friday evening, Nov. 22d, and on the same occasion Miss Alice Fairman, contralto, and Mlle. Therese Lieber, violinist, will make their metropolitan *debut*, and Mr. Nelson Varley, an English tenor, will make his American *debut*. The other artists announced to appear are A. Sprague, basso; Karl Walter, pianist, and Dr. William Berge, conductor.

A SEASON OF GRAND OPERA is to be inaugurated at the Terrace Garden Theatre, on Fifty-eight street, between Third and Lexington avenues, this evening, Nov. 18th, when "Il Trovatore" will be sung. The following is a list of the company and officers:—Louise Lichtmay, *prima donna;* Clara Perl, *contralto;* Carl Formes, *basso*, and the following, who will make their first appearance in this city:—Pauline Bredelli, *coloratur;* Louise Beckman, *soubrette;* Anna Romanna, *mezzo soprano;* Marie Horn, *soprano;* Wilhelm Horn and Carl Beetz, *tenors;* Fritz de la Fontaine, *baritone;* Carl Speigler, *basso*. John Koch, proprietor; Louise Lichtmay, directress; Carl Bergmann, conductor, and F. de la Fontaine, stage manager.

MISS LULU PRIOR, a pretty and talented actress, for a long time engaged at the Olympic Theatre, is to play Satanella in "Leo and Lotos," at Niblo's Garden.

S. B. MILLS AND DR. L. DAMROSCH, aided by other artists, announce four *soirees* of classical chamber music at Steinway Hall on Nov. 21st, Dec. 5th, 19th, and Jan. 2d, 1873.

AT THE SUNDAY CONCERT at the Grand Opera House the Rubenstein concert company were the chief feature and attracted the largest audience thus far this season.

COL. T. A. BROWN, dramatic agent, 718 Broadway, advertises for a juvenile man and *ballet* ladies for the "Black Crook." Hawley, gymnast; the Hash Hamo Arab troupe; Costa, *ballet* master, and Lusuardi, *danseuse*, can be engaged through his agency, and the circus company engaged for Cuba is requested to assemble at Mr. Brown's office on Nov. 20th.

THE REV. W. S. H. HUTCHINGS, who is better known as "The Lightning Calculator," undertook to preach a sermon at the Bowery Theatre on Sunday evening, Nov. 17th, but the edifice being crowded in every part almost entirely by boys, they were so boisterous that after a few futile attempts to interest them so that he could be heard, he abandoned the attempt after speaking some fifteen minutes.

NO CHANGE is yet announced at the Union Square Theatre, where "Agnes" continues the loadstone.

TERESA ANTONINO, *premiere danseuse*, can be addressed through her agent, Col. T. A. Brown.

Dramatic.

To Managers, Agents, Doorkeepers and Others.

To every authorized correspondent of the NEW YORK CLIPPER we have issued a card of a LIGHT YELLOW COLOR, with an engraving of the CLIPPER building on one side, and on the other the name of the correspondent, city, etc., signed by the proprietor of the paper, with the stamp of the office and date of Sept. 1st, 1872, affixed thereunto, each card running for six months. No person is authorized to use any other card, and all showmen are requested not to recognize or extend favors to any person unless he can produce a card like the above. During the past season many managers were defrauded and imposed upon by persons presenting an ordinary visiting card, bearing, in addition to their names, the words "Regularly authorised correspondent of the NEW YORK CLIPPER," and gave as an excuse for so doing that they had left their regular card at home. Our correspondents are requested never to use such cards, never to ask favors without showing their regular cards, and managers will save themselves from being imposed upon by demanding, at all times, the regular card. All cards of other colors previously issued are hereby revoked. Correspondents are requested to make their favors as brief as possible, as we have not space for voluminous reports. Parties applying for the position of correspondent are respectfully requested to consider silence a negative.

JOHNNY THOMPSON opened at the Academy of Music, Buffalo, N. Y., Nov. 11th, in his new play of "Dixie," which ran three nights to crowded houses, wrote our correspondent on Nov. 16th, adding that:—"Very seldom has a sensation drama been produced on our boards in such creditable style. Mr. Thompson's portrayal of the title *role* evinced a thorough conception of the faithful darkey, while his songs, dances and musical performances were well received. He was ably assisted by Miss Marie Bates, who invested the part of Juliana Johnson with much mirth, and gave her songs and dances with effect. Miss Campion portrayed the character of May Everett in her uniform, refined style, dressing in good taste. The *role* of Clarence Goodall was ably enacted by Mark Bates. Darius Arnold, the cool, gentlemanly villain, found a worthy representative in the hands of Mr. Wright, and the more open and hardened crimes of Black Jack were ably depicted by Mr. Goodrich. Mr. Gregory fairly excelled all previous efforts as Uncle Tom, the old darkey. On the afternoon of the 13th a benefit was given to the Boston sufferers. A very slim house was in attendance. 'On Hand' was enacted the remaining nights of the week, prefaced on the 15th by the first act of 'Dixie,' and at the Saturday *matinee*, and drew large houses. Mr. Thompson's versatile powers shone in all their brilliancy, and he received good support. On Monday evening, 18th, Mr. J. B. Studley will commence a week's engagement, opening in 'Buffalo Bill.' The Coleman Sisters follow."

MCKEE RANKIN, supported by a combination, gave a three nights' season at the Opera House, Detroit, Mich., commencing Nov. 11th. "Rip Van Winkle," was the attraction. Our correspondent, writing on the 15th, says:—"Mr. Rankin has made the character one of great study and succeeded well, at which the audience were agreeably surprised. His dialect was good, but he forgets himself frequently in exciting scenes, and drops to his natural mother tongue. The support was much better than average companies. Lizzie Shirley as Christina, T. J. Langdon as Derrick, P. S. Wade as Heindrick, deserve especial mention, not forgetting the children, Carrie McHenry and Master Walter, in the first act, who did nobly. A *matinee* was given on the 13th for the Boston sufferers. The company take in Canada from here."

FROM ST. LOUIS, MO., our correspondent, writing on Nov. 15th, sends the following report of amusements:—"At De Bar's, Mrs. Jas. A. Oates as the Hon. Miss Myrtina in the operatic extravaganza of 'Fortunio,' has been attracting audiences of a medium size only. The company in support is excellent for burlesque, and comprises a number of familiar faces. 'Fortunio' will continue the bill of the week. The company remains another week. ......At the Olympic, the Maffitt & Bartholomew pantomimists have, in 'Flick Flock,' been attracting good houses in their clever portrayal of Clown and Pantaloon. The Harlequin of Mr. Sanford was graceful, as was the Columbine of Mlle. Malvina. 'Flick Flock' runs the week, with 'Jack and Gill' in preparation to be presented on Nov. 18th......At the Grand Opera House, Mr. John Albaugh has been the attraction, in conjunction with Mrs. Albaugh, in their specialty of 'Poverty Flat,' which has been drawing fairly. The Tom Flynn of Mr. Albaugh was a very nice piece of acting, and he was ably seconded by Mrs. Albaugh as Gracie. The support by the company was fair, but exceptional in some respects. Harry Allen, as Joe Mercer, was something lacking. Mr. Albaugh's engagement terminates with the week. There is such an air of indecision and uncertainty hanging over this establishment that we were unable to ascertain the exact attraction for the coming week."

OLIVER DOUD BYRON, in "Across the Continent," opened at the Opera House, Rochester, N. Y., on Nov. 11th, to a large audience, wrote our correspondent on Nov. 16th, adding that "the play was better mounted and acted than when produced here last season. That play was the attraction up to last evening, when, for the benefit of the star, 'Ben McCollough' was presented, Mr. Byron appearing in the title *role* and making a better impression than in the former play. Hall acted Tom Blake well, and Chas. Bradshaw made a decided hit as Jacob Shultz. Germon was but fair as old Josh, while Harry Duffield was good as Mooney. Miss Germon appeared to much advantage as Margaret, and was the recipient of well merited applause. Miss Davis was lively and looked charming as Catrina Strauss. The balance of the cast, consisting of Lizzie Hall, Clara Milton, Miss McKenzie, Wallack, Ober, Runion and Charles, did well, and are deserving of mention. The scenery of the play was excellent, and painted expressly therefor by Henry Lempert. The set of the 4th act, representing a snow storm, deserves especial mention. 'Ben McCullough' was acted at the *matinee* to-day, and will be acted to-night, closing Mr. Byron's engagement, which has been a great success. On the 18th, C. B. Bishop, with De Walden's new drama of 'War Clouds.'"

FROM NEW ORLEANS, LA., our correspondent sends the following epitome of dramatic news under date of Nov. 14th:—"The Varieties Theatre will inaugurate its second season on Monday, Nov. 18th, introducing Miss Clara Morris as Annie Sylvester in 'Man and Wife.' The following additions to the company have been made:—Ione Burke, Imogene Vandyke, Alice Wilson, Walter Birch, Jno. Carner, C. Dade, F. Melton, B. J. Brown and E. Davenport......At the St. Charles, with Joe Murphy in 'Help,' the exhibition continues in every respect worthy of the liberal patronage it obtains. Mr. Murphy in his different dialects attains almost perfection, while his songs, especially 'Maggie Machree,' are rapturously applauded. The support has greatly improved, the acting now being very smooth. On Friday night, for the benefit of Mr. Murphy, 'Peep O'Day' will be produced. Ben DeBar, as Falstaff, is underlined for Monday, Nov. 18th. ......On Monday last Marshall's Royal Tycoon Troupe of Japanese appeared at the Academy of Music, drawing an excellent attendance, which promises to continue during their entire engagement. The contortion acts of Sozo Ketchie and Ueki Noski were well received. The light balancing and juggling of Fritz Zobro defied imitation. To Co To on the flying bamboo, with the single exception of his toe climbing and slide, was far inferior to any of our *trapeze* or pole performers. Ossawa Uema Ketchie in his basket leap was good; the fire act of Toro Noski marvellous, and his performance with an umbrella extremely entertaining. Uema Fletchi, the Wizard Top Spinner, performed wonders. To Minnagawa Gusso Geero and his son, Little All-Right, however, belong the palm. The great tree act is a most thrilling and perfect piece of equipoise, and the bamboo shoulder perch, with its Japanese-fiddle accompaniment, fully deserved the applause it awakened. T. G. Riggs will be the attraction, commencing Nov. 18th......French drama at the Opera House, thanks to the faultless selections of Placide Canonge, the director, has proved an undoubted success. The attendance at each performance has been extraordinarily large, and the mounting and acting has equaled anything yet presented in New Orleans. The season opened propitiously on Nov. 7th."

FRANK MAYO opened for one week at the Academy of Music, Cleveland, O., Nov. 11th, appearing as Badger in "The Streets of New York" Tuesday, and every evening since he has appeared as Davy Crocket, in the play by that name, wrote our correspondent, on Nov. 15th, adding that:—"His conception and impersonation of the part leaves little room for fault finding. It is one of the best American dramas ever written. Miss Effie E. Ellsler rendered the part of Eleanor Vaughan in an excellent manner, and on several occasions was called before the curtain in company with Mr. Mayo. George O. Morris as Oscar Crampton, Mr. J. B. Curran as Major Hector Roylston and Mr. Louis F. Barrett as Neil Crampton, acquitted themselves very creditably. The Bob Crockett of little Nellie Irving was exceedingly well rendered; the Dame Crockett of Mrs. Isabella Phillips was good, and the minor characters were in efficient hands and ably presented. The piece was well mounted with new scenery, and the mechanical effects, properties and music were good, reflecting credit on Simon Moesta, Jas. McCall, Theo. Wilson, H. Eastman, Sandy Jamieson and Prof. Bendix. Mr. Mayo donated his share of the receipts of the first three evenings of this week to the Boston sufferers by the late conflagration. Mr. Charles E. Rogers, formerly of Ben De Bar's, St. Louis, has joined the company here for the remainder of the season. Mrs. Alice Brooks, wife of the late George Brooks, of New York arrived in the city this morning, and we learn, is to enter upon duties on the 18th, as leading juvenile lady of the stock company. Miss Jane Coombs commences an engagement on the 18th in 'The Stranger.'"

THE NATIONAL THEATRE, Cincinnati, O., will be opened on Nov. 25th, with a dramatic company, under the management of J. E. Leslie & Co. Stars having vacant dates and stock artists desiring engagements are requested to address W. H. Shook & Co., as per advertisement.

FURBISH AND WILTON'S DRAMATIC COMPANY performed at Titusville, Pa., Nov. 14th and 15th, and are billed at Harrisburg for the 22d and 23d.

THE CURTAIN IN LIFE'S DRAMA has fallen to rise no more on Frank Murdoch Hitchcock, a talented young actor attached to the company of the Arch Street Theatre, Philadelphia. His last appearance was on Saturday evening, the 9th inst., when he played Lionel Lynx in "Married Life." He was taken ill on Sunday and died on Wednesday morning, the 13th inst., of brain fever. He was a nephew of James E. Murdoch, and made his *debut* at the Arch about twelve years ago, assuming the name of Frank Murdoch. His funeral, which took place on the 16th inst., from the residence of his aunt, Adelaide U. Murdoch, 277 South Fourth street, Philadelphia, was largely attended by members of the theatrical fraternity, with whom the deceased was a great favorite. He was the author of quite a number of successful dramas, and we believe his last production was "Davy Crockett," written for Frank Mayo, which has achieved deserved success.

A MEETING of the friends of Mrs. E. N. Thayer was held on the 15th inst. at the Continental Hotel, Philadelphia, in order to make some arrangements for a testimonial benefit commemorative of the retirement of that lady from the stage after half a century of honorable service. The 11th of December, 1872, was selected as the date, and the Academy of Music, Philadelphia, as the place in which the benefit for this highly laudable purpose will be given. If some of her professional associates of the "long time ago" could be induced to appear "for this night only" it would greatly add to the interest and profit of the occasion.

FOX'S AMERICAN THEATRE, Philadelphia, was attended by large audiences during the week ending November 16th, a varied entertainment of a very attractive nature being nightly presented. Miss Fanny Herring, Sheridan and Mack, Billy Pastor, Mr. and Mrs. Charles Young, Mons. Castelotti, El Nino Eddie, Miss Alice Napier and William Forepaugh were added to the company on the 11th inst. Miss Herring appeared in the extravaganza, "Nilsson's Arrival," and on the evening of the 16th inst. in "The French Spy." Sheridan and Mack were much applauded for their neat and artistic style of dancing and singing, as displayed in their specialties of "Little Fraud," "Look on the Bright Side" and "Playing Ebokey." Billy Pastor was very good in his comic vocalism, and proved to be as popular as ever. Mr. and Mrs. Charles Young came in for their share of the applause in their amusing sketch of "Advertising for a Servant," and the tight-rope feats of El Nino Eddie, and gymnastic acts of Mons. Castelotti, Miss Alice Napier and William Forepaugh were creditably given; the singing of the Freeman Sisters and the songs and dances of Turner and Lester being also attractive features. Mons. Castelotti, Miss Alice Napier and Wm. Forepaugh closed on the 16th inst. The Nelson Family, acrobats, have been re-engaged, and will appear on the 18th inst., as will also Mlle. Galletti, *danseuse*, her first appearance in five years in Philadelphia. Miss Fanny Herring will appear in "The French Spy," and the company in an attractive variety olio. Ten first-class sewing machines will be given away at each Wednesday and Saturday *matinee* until further notice.

AT THE WALNUT STREET THEATRE, Philadelphia, the charming comedy of "Pygmalion and Galatea" received its last representation on the evening of the 16th inst., the attendance during the past week being limited. On the 18th inst. a new drama by Henry J. Byron, entitled "Haunted Houses; or, Labyrinths of Life," will be presented, with new scenery, costumes and effects, and a strong cast, including Mr. Ben Young, who has been specially engaged to appear as Guinea.

MR. ROBERT MCWADE commenced an engagement at Col. Wood's Museum, Philadelphia, on the 11th inst., appearing in his specialty of "Rip Van Winkle," and which attracted very large audiences during the week. The new version of Mr. McWade's differs in some respects from the one by Boucicault, although the main features are almost identical. Gretchen, for example, is converted into Eda, and instead of eventually marrying Derrick, as we were wont to have her do, dies ere Rip awakens from his little nap. Schneider, too, puts in an appearance in this version. Mr. McWade was a very clever representative of Rip Van Winkle, his highly humorous performance in the opening contrasting well with his touches of the pathetic in the concluding act. The other characters were creditably sustained, Annie Ward Tiffany as Eda, Miss Emily E. Baker as Steenie, and Mr. Wm. Davidge, Jr., as Knickerbocker, being especially deserving of praise, and sharing with Mr. McWade the honors of the piece. Mr. McWade will repeat his Rip this week, and on the 25th inst. Frank Mayo's dramatization of Wilkie Collins' "Man and Wife" will be produced.

THE NEW YORK COMBINATION COMPANY, with Edith Blande, Charlotte Stanley and Milton Nobles as the chief features, has collapsed, and the people are at Bloomington, Ill.

THE GREAT FIRE IN BOSTON has had a depressing effect on things theatrical, says our correspondent, writing on the 17th inst., adding that:—"No performances were given on Monday and Tuesday evenings at any of the theatres, simply because there was no gas, it having been shut off from the city, in consequence of the repeated explosions in the burning districts; but on Wednesday afternoon the Museum and the Howard opened their doors, and on Wednesday evening the Globe followed suit. On Thursday the Boston opened, and on Friday the St. James did likewise......The Museum has given a revival of 'Article 47.' Annie Clarke's performance of Mlle. Cora is as powerful and thrilling as ever; broader and mellower, perhaps, but still the same. Her acting at the close of the fourth act is simply tremendous, thrilling you through and through. Hart Conway appeared as Victor in place of J. W. Blaisdell, and acted the part with care. J. A. Smith was the Henri Delile in place of J. W. Norris, but was hardly suited to the character. Miss Ella Burns was the Marcelle in place of Susie Clure, and made her Boston *debut* in the character. She has had a most unfortunate time for a first appearance, and it is hardly fair to judge of her too closely—but she seems scarcely to come up to the expectations raised by the announcements. She is young, and rather pretty, and may appear to better advantage hereafter. The rest of the cast were all good, and the play seems to have taken a new lease of life. The houses have not been crowded, but they have been good. Last night the performance was for the benefit of the sufferers by the fire, and the result was $615.75 added to the Relief Fund. 'Article 47' will be played all this week, and perhaps next. It will then give way to 'Divorce,' which in turn will be followed by 'Rachel the Reaper'......The Globe gave a performance of 'Louis XI,' on Wednesday, with C. W. Couldock as the wicked Louis, a character which is decidedly one of his very best. John T. Raymond followed as Diggory in 'The Spectre Bridegroom,' and the same bill was repeated on Thursday evening. On Friday and Saturday Mr. Couldock appeared as Luke Fielding, in 'The Willow Copse.' These are all familiar pieces, and scarcely need comment. The acting was all good. To-morrow night Dion Boucicault, Agnes Robertson and Shiel Barry open a short engagement, appearing in 'Arrah-na-Pogue' for the entire week. The Boucicaults have most generously announced their intention of giving their entire share of the week's profits for the benefit of the relief fund. 'Jessie Brown,' 'Night and Morning' and 'The Colleen Bawn' are underlined......The Boston Theatre re-opened on Thursday with a performance of 'Henry VIII,' and on Friday 'Macbeth' was given, Charlotte Cushman appearing, of course, as Catherine and Lady Macbeth. 'Nobody's Daughter' and 'Paddy Miles' Boy' were the attractions last night, Mrs. J. B. Booth appearing in the first, and D. J. Maguinness in the last. To-morrow a performance of 'Macbeth' will be given, both Charlotte Cushman and J. B. Booth having volunteered their services, for the benefit of the sufferers by the fire. During the rest of the week 'Guy Mannering' will be given, with the exception of Friday, when, for Miss Cushman's benefit, 'Henry VIII' and 'Simpson and Co.' will be offered. 'On Nov. 25th 'The Cataract of the Ganges' will be brought out in great splendor, with J. H. Stone's complete stud of horses to give due effect to the equestrian portion of the drama......The St. James opened on Friday with a great flourish of trumpets, promising a 'thorough re-modeling and renovating of the establishment, beautiful frescoes, etc., making it one of the prettiest and cosiest theatres in the city.' Now it is only fair to say that none of these promises have been kept. 'Roi Carotte' itself was announced to be produced after months of preparation, at an enormous expense, etc., but it was well that we were prepared for disappointment, for really the performance was heart-rending, as the fine company, etc., proved to be beneath criticism. As an example of the way promises were kept, the grand march of the Vegetables, by 40 persons, consisted of six small boys disguised as carrots and beets, and the grand ensemble of 75 persons consisted by actual count of just 30 men, women and boys. Such a dreary, melancholy mixture of dialogue and pantomime surely never was seen before. If the original is anything like this, then Sardou's occupation is gone, and Offenbach's too. The only redeeming features were a song and dance by two youngsters called on the bills *la jeune* Ignacio and *la petite* Adele, which was really very good; two very pretty girls in the *ballet*, M'dlles Josephine and Johanna, and the dismemberment of Quiribi, which was capital. We were present last evening, and there were hardly people enough inside to pay expenses, and yet 'Roi Carrotte' is announced until further notice."

"BUFFALO BILL," by the stock company, was the attraction at the Griswold Opera House, Troy, N. Y., the past week. Our correspondent, writing on the 16th, says:—"The piece was brought out and acted excellently. J. P. Winter as Buffalo Bill, J. B. Browne as Wild Bill, S. E. Ryan as Snakeroot Sam, E. C. McCall as the Veteran, E. F. Gilbert as Jake McKandless, and Miss May Arlington as Ma-no-tee are worthy of special mention. 'Buffalo Bill' held the boards the entire week and attracted good houses. On the 14th Manageress Waller gave a *matinee* for the benefit of the Boston Sufferers' Fund. Oliver Doud Byron opens on the 18th, in 'Across the Continent.'"

NEIL WARNER and Miss Grace Rawlinson are to act at Paterson, N. J., on Thanksgiving night, supported by a good dramatic company.

MISS LILLIE ELDRIDGE has suffered a relapse of bilious fever, at Kansas City, Mo., and has been compelled to give up her engagements in Jackson, Mich., Ann Arbor, Grand Rapids, and Rochester, N. Y.

"BUFFALO BILL" is to be performed in the New England circuit by a dramatic company composed of the following performers and officers:—Marius Turck, W. J. Fleming, William Hamilton, George Harvey, Thomas Hackett, C. G. Fraser, W. A. Gregston, Sam. L. Knapp, J. V. Arlington, H. E. Johnston, Harry Lee, S. Barth, W. Chamberlain, the Misses Rubie Stevens, Carrie E. Martin, Imogene Schofield, Maggie Bryant, Effie Wharton and Mrs. Le Brun. The manager's name is not given to the public. A. G. Cambridge, business manager; W. Hamilton, stage manager; R. H. Miles, treasurer; C. G. Fraser, machinist; Claude De Haven, advance agent; L. W. Seavey, scenic artist, and A. Nichols, leader of the orchestra. They are billed ahead as follows:—Newark, N. J., Nov. 16th, 17th and 18th; Rondout, N. Y., 19th and 20th; Poughkeepsie, 21st; Cohoes, 22d; Amsterdam, 23d; Gloversville, 25th; Little Falls, 26th; Rome, 27th; Oneida, 28th; Auburn, 30th; Geneva, Dec. 2d; Canandaigua 3d; Batavia, 4th; Rochester, 5th; Albion, 6th; Lockport, 7th; St. Catherines, Canada, 10th; London, 11th, and Chatham, 12th.

MISS MARIETTA RAVEL, supported by a company from the Academy of Music, New Orleans, La., opened at Mobile, Ala., Nov. 11th, to a full house, in "Jartine." Our correspondent, writing on Nov. 13th, says:—"Miss Ravel sustained the five leading characters creditably, and in two gave more than usual satisfaction—the French soldier and a Mexican dancing girl. Roland Reed, as Francois Bijou, was very good, receiving well merited applause. J. Wesley Hill, as Colonel Rolan Latour, of the Fourteenth, sustained that character very well. 'Jartine' was repeated again Tuesday to a another full house. To-night we have 'The Wizard Skiff' and 'The Wept of the Wish-ton-Wish.' On Thursday 'The Massacre of Scio' will be rendered, while upon Friday Marietta Ravel will take a benefit, appearing in 'The French Spy.'"

A DRAMATIC COMPANY is wanted to support first class stars by G. S. Thurber, of Chicago.

DAVIS & CO., dramatic agents, Cincinnati, O., whose card is another column, want ladies and gentlemen in every branch of the profession; also variety and minstrel performers.

THE LANGRISHE COMEDY COMPANY is to commence a season of six nights at Wheeler's Opera House, Toledo, O., on Nov. 18th.

B. MACAULEY advertises for a leading man, for the balance of the season, at Wood's Theatre, Cincinnati, O.

GEO. CHICESTER, second old man and character actor, whose address find elsewhere, can be engaged.

EDWIN ADAMS, supported by a dramatic company under the management of Henry Abbey, aided by J. W. Allison as the business manager, is to act during the coming eleven weeks, in the following cities and towns: New Haven, Conn., Nov. 18th and 19th; Bridgeport, 20th; Norwalk, 21st; Waterbury, 22d; Hartford, 23d; New Bedford, Mass., 25th; Taunton, 26th; Lynn, 27th; Portsmouth, N. H., 28th; Portland, Me., 29th; Manchester, N. H., 30th; Lawrence, Mass., Dec. 2d; Lowell, 3d; Worcester, 4th; Springfield, 5th; Albany, N. Y., 6th and 7th; Troy, 9th and 10th; Schenectady, 11th; Utica, 12th; Syracuse, 13th and 14th; Binghamton, 16th; Scranton, Pa., 17th; Wilkesbarre, 18th; Williamsport, 19th; Elmira, N. Y., 20th; Auburn, 21st; Rochester, 23d, 24th and 25th; Lockport, 26th; Hamilton, Ca., 27th; Kingston, 28th; Detroit, Mich., 30th, 31st and Jan. 1st, 1873; Flint, 2d; Bay City, 3d; East Saginaw, 4th; Saginaw City, 6th; Lansing, 7th; Grand Rapids, 8th; Kalamazoo, 9th; Battle Creek, 10th; Jackson, 11th; Adrian, 13th; Toledo, O., 14th and 15th; Fort Wayne, Md., 16th; Milwaukee, Wis., 17th and 18th; Madison, 20th; Janesville, 21st; Rockford, Ill., 22d; Freeport, 23d; Galena, 24th; Dubuque, Iowa, 25th; Cedar Rapids, 27th; Clinton, 28th; Davenport, 29th; Rock Island, Ill., 30th; Peoria, 31st; Galesburg, Feb. 1st; Burlington, Iowa, 3d, Keokuk, 4th; Quincy, Ill., 5th; Jacksonville, 6th; Springfield, 7th, and Bloomington, 8th.

HOUGH'S OPERA HOUSE COMPANY opened at Romeo, Mich., for one week, commencing Nov. 11th. They are billed at Almont for 18th, 19th and 20th, and Lapier, 21st, 22d and 23d. Harry A. Clark is their advance agent.

JAMES WARD'S DRAMATIC COMPANY is to play "Pomp" at Reading, Pa., Nov. 22d, 23d and 25th.

MISS MARIE WELLESLEY commenced an engagement at the Tremont Opera House, Galveston, Texas, on Nov. 14th, acting in "Deborah."

BOTH THE OPERA HOUSE AND MUSIC HALL at Detroit, Mich., are disengaged for Christmas week, our correspondent informs us. Western managers make a note.

MISS LUCILLE WESTERN, supported by a dramatic company under the management of H. G. Clarke, is billed to perform at Manchester, N. H., Nov. 25th.

THE "OLD RELIABLE" dramatic company, under the management of J. G. Stultz, performed during the past week at Waynesburg, Pa. T. J. Nolan, late of the Mrs. Macready troupe, joined the company there. They open in Washington, Pa., Nov. 18th, for three nights, thence to Youngstown, O., for a like period.

JOHN E. MCDONOUGH'S DRAMATIC COMPANY is to close a four weeks' season at Mishler's new Academy of Music, Reading, Pa., on Nov. 21st.

MARIE BATES, a popular and talented *soubrette*, is to join the company of the Providence, R. I., Opera House early in December next.

JOHN W. NORTON, of the Varieties Theatre, New Orleans, La., while acting in support of Lawrence Barrett during his recent engagement at Memphis, Tenn., was attacked with smallpox, and is now in the hospital there. Mr. Barrett has ordered the best of nurses for him, and will defray all the expenses of his illness. Tom Davey, the business manager of the theatre, has been assiduous in taking care of his wants.

JOHN DILLON, supported by Edwin Clifford's dramatic company, commenced a brief season at Rockford, Ill., on Nov. 12th.

LITTLE NELL, at the close of an engagement at Auburn, N. Y., on Nov. 2d, during the performance was called before the curtain, when several gentlemen ascended the stage and presented her with a beautifully framed certificate of honorary membership in the fire department of that city. Chief Engineer Battams, Assistants Brown and Patterson, Foremen Joe Morris, Brooks, McDermott, and Brown, were of the committee, and the presentation was made by Col. T. J. Kennedy.

JOHNNY ALLEN, Little Mac and Miss Alice Harrison, supported by a portion of John A. Stevens' dramatic company, performed at Leavenworth, Kansas, Nov. 14th, 15th and 16th.

JOHN A. STEVENS' DRAMATIC COMPANY performed during the past week at Fort Scott, Kansas

BIDWELL AND MACDONOUGH'S "BLACK CROOK" COMBINATION is to perform at Milwaukee, Wis., one week, commencing Nov. 25th, which will include Thanksgiving.

LANNIER'S DRAMATIC COMPANY is billed ahead as follows:—Mahanoy City, Pa., Nov. 18th, 19th and 20th; Ashland, 21st, 22d and 23d, and Tamaqua, 25th, 26th and 27th. Ed. Tinkham is the business manager, and C. A. Potter, assistant agent.

THE MORLACCHI DRAMATIC AND BALLET TROUPE, under the management of Harry C. Bates, performed at Dayton, O., Nov. 11th and 12th.

JOHN TEMPLETON and troupe inaugurated a season at Selma, Ala., on Nov. the 11th, when "Maritana" was presented; on Tuesday, "Giralda;" on Wednesday, Offenbach's comic opera of "Sixty-six." Our correspondent reports that:—"The troupe is meeting with rather limited success, considering that it is fair week. On Wednesday the troupe divided, part going to Opelika, Ala., for two nights, Wednesday and Thursday, and returning here Friday morning, meeting the remainder of the troupe and completing their engagement, which is for one week." "Fanchon" was presented at Opeliga on the 13th.

FURBISH AND WILTON'S DRAMATIC COMPANY are billed to perform at Elmira, N. Y., Nov. 20th and 21st.

W. J. FERGUSON has gone to New Orleans, La., under engagements to David Bidwell, of the Academy of Music, in that city.

W. H. CRISP, his daughter, Jessie, and Miss Cecelia are playing in a circuit through what is known as Attakapos, near New Orleans, La., supported by a dramatic company under the management of H. W. Clayton and S. M. Drake, and embracing, besides those already named, C. A. Breene, William Brown and R. George. The first performance of the season was given at Opelousas, La., on Nov. 2d.

THE NEW YORK AND WESTERN THEATRE, with Felix A. Vincent as the star, performed during the past week at Norwalk, O., and during the present will perform at Clyde and Sandusky, and for the week commencing Nov. 25th at Tiffin, O.

THE AMY STONE DRAMATIC ALLIANCE is billed ahead as follows:—North Adams, Mass., Nov. 18th; Pittsfield, 19th; Westfield, 20th; Collinsville, Conn., 21st; Winstead, 22d; Walcottville, 23d, and Waterbury 25th.

MANAGERS desiring to secure Spencer Pritchard and Harry Amlar for the production of their drama "Counterfeit," can address as per card in another column.

VENN PHELPS, who advertises, would like to meet with an experienced man of means, who will take the lease of a small theatre.

J. A. HERNE is at liberty to accept engagements, either to act or manage. Address as per advertisement.

THINGS THEATRICAL in Cincinnati are set forth by our correspondent, dating the 15th, as follows:—"At Wood's Theatre, Lawrence Barrett opened on Monday evening in 'Hamlet,' and the legitimate proved its attractiveness, for although it was a rainy night, and the street railways were dead from epi-whatisit, there was a splendid house. Mr. Barrett's Hamlet has many merits—he reads correctly and with energy, and always distinctly; but on the whole it is too stagy, the soliloquies are delivered too much like speeches, and the scenes, at times, are exaggerated too highly to please the critical taste. His interview with Ophelia, at the close of the soliloquy, and the closet scene with the queen, were wrought up to a very melodramatic pitch. Mr. Macauley played the ghost faultlessly; Miss Mary Davenport, Ophelia (barring the singing) very well; H. S. Barton, Horatio nicely, and R. Russell, Laertes tolerably. D. E. Ralton's King was decidedly bad, for the reason that his utterances could hardly be understood; and his royal partner (Carrie Jamieson) was guilty of overdoing Termagant, fairly screeching some of the lines. A. A. Armstrong's first actor was rather the worst played part in the play, and the minor characters ranged from tolerable to worse. It was the first night this season of legitimate drama, and the company evidently needed drilling. 'Richelieu' was given Tuesday; 'Rosedale,' Wednesday and Thursday, and is to be repeated to-night (Friday), though 'The Man o' Airlee' was originally announced. 'Richard III' is fixed for to-morrow night. On Monday 'Julius Cæsar' will be brought out, and will probably run till Friday, when 'The Man o' Airlee' will be given. Business has been fine so far. Mr. Barrett closes after a second week, going to Indianapolis, and will be followed by Mrs. B. Macauley in a star engagement......The Abbott-Kiralfy Pantomime Company open for a week at the National Theatre on Monday."

FROM PITTSBURGH, PA., we have dramatic advices from our correspondent, under date of Nov. 15th, as follows:—"The difficulty that has existed in Pittsburgh for some days in obtaining conveyances to reach places of amusement, in consequence of the horse distemper, does not materially affect the attendance at the Opera House. Knowles' play of 'Love,' with Jane Coombs as the Countess, was presented on the 11th inst., to a large audience. Miss Coombs' impersonation frequently evoked enthusiastic applause. Her action is graceful and polished, figure faultless, voice rich toned, but intonation at times imperfect, and dramatic talent versatile and of a high order. Mr. Gotthold as Huon acted with much vigor, and left nothing desirable undone. The balance of the principal *roles* received due attention from Mr. Meredith, Mr. Collings and Miss Cleur. The strange play of 'The Stranger' was given on the 12th, with Jane Coombs as Mrs. Haller, and Mr. Gotthold as the Stranger. Miss Coombs enacted her part with great feeling, and elicited the sympathy of the audience to such a degree as to bring tears to the eyes of many ladies. At the conclusion of the piece she was summoned before the curtain. Mr. Gotthold's portraiture was dignified, impressive and elocution exceptionably fine, but in one or two of the scenes his conception of the *role* was erroneous, especially on meeting Mrs. Haller. His costume, too, was at variance with the accepted ideas of the habiliments of this impersonation. Mr. Norris as Francis appeared to excellent advantage. On the 13th 'Adrienne, the Actress' (a play devoid of distinctive merit), was produced, Miss Coombs and the entire stock company making the most of their respective *roles*. 'London Assurance' was presented on the 14th, with Miss Coombs as Lady Gay Spanker, and Mr. Gotthold as Mr. Richard Dazzle. For Miss Coombs' benefit on the 15th 'Romeo and Juliet' will comprise the bill, the *beneficiaire* appearing as Juliet, and Mr. Gotthold as Romeo. The attendance has been good every night, eligible standing room having been unattainable, and the total receipts of the week will be considerably larger than those of any corresponding time thus far this season. The audiences, too, have been largely composed of those who rarely frequent theatrical entertainments. 'A Flash of Lightning' is announced as being in preparation. Proctor and the 'Red Pocket Book' on Nov. 18th."

CHARLEY HOWARD, comedian, who can be addressed care of this office, wants an engagement.

WM. CARLETON AND JENNIE GILMER are sojourning in Pittsburgh, Pa., Mr. Carleton employing his leisure hours in writing a drama to introduce them in a short time.

MORLACCHI and her dramatic and *ballet* troupe open at the Academy of Music, Pittsburgh, Pa., on the 18th inst., under the management of V. E. Beamer.

MR. DOMINICK MURRAY appeared at the Arch Street Theatre, Philadelphia, on the 11th inst., in the sensational drama of "Escaped from Sing Sing." The exciting nature of the drama seemed to afford infinite satisfaction to crowded houses during the week ending November 16th. The drama was ordinarily mounted, and the different characters were represented in a manner which, often deserving of praise, must still be looked upon as capable of improvement, although the audiences were most liberal in their bestowal of applause. Mr. Dominick Murray sustained his several characters in a natural yet forcible manner that frequently roused the enthusiasm of the audiences. Miss Blanche De Bar and Miss Florence Cowell were thoroughly efficient in their respective impersonations of Laura Livingstone and Alice. Mr. Sam Hemple was very amusing as Porkey Clark, and Mr. Mark Quinlan, as Karl, also came in for his share of the applause. The engagement of Mr. Murray will terminate on the 23d inst., on which occasion "Mickey Free," will be presented in addition to "Escaped from Sing Sing." Halliday's drama of "Little Em'ly," which was withdrawn at the height of its success last season, will be revived on the 25th inst.

AT THE CHESTNUT STREET THEATRE, Philadelphia, the re-appearance of Mr. E. L. Davenport in a series of his legitimate impersonations is well calculated to be pleasurable to the public as an intellectual treat. He appeared to most advantage as Sir Giles Overreach in "A New Way to Pay Old Debts," which was marked by many touches of genius, while that power of appealing direct to the feelings of his auditory was especially discernible. Mr. Davenport also appeared during the week in "The Iron Chest" and "The Stranger," the performances on the other evenings consisting of Boucicault's drama of "The Colleen Bawn" and Shakespeare's charming comedy of "The Merry Wives of Windsor," which was also repeat-

ed at the matinee on the 16th inst. Mr. Davenport will appear this week in "Virginius," in which Miss L. Vining Davenport will, for the first time, sustain the character of Virginia, and on the 22d inst., for his benefit in "The Wonder; or, Woman Keeps a Secret" and "Therese, the Orphan of Geneva."

AT THE GRAND OPERA HOUSE, Memphis, Tenn., F. S. Chanfrau commenced an engagement of two weeks on Nov. 11th, opening in "Sam." Our correspondent, writing on Nov. 14th, says:—"He is supported by the entire company from De Bar's Opera House, St. Louis, Mo. Commencing the 18th, 'Kit, the Arkansas Traveler,' will occupy the boards all the week. Business has, thus far, been very good, notwithstanding the counter attractions, such as the exposition, 'Shin Fane' at the theatre, Dan Rice's Circus at Hopefield, across the river, the two varieties theatres and numerous other minor attractions. Mrs. James A. Oates' Comic Opera Company will succeed Chanfrau at the opera house. Among the members of the company those worthy of special mention are Mrs. Laura Linden, Miss Sallie Partington, Mrs. Edstrom, H. A. Ellis, Will J. Wiggins, Mr. and Mrs. G. W. Mitchell, Wm. Harris and Chas. Krone, who render Mr. Chanfrau fine support. The Laura Roslyn of Mrs. Linden was particularly fine, and the Lady Cropley of Miss Kitty Mills and Marian of Miss Tilly McHenry were very good........ At the Memphis Theatre T. G. Riggs commenced an engagement on the 11th, supported by the Olympic stock company of St. Louis. Mr. Riggs, although a stranger to our theatre-goers, drew very well, and delighted everybody who witnessed his acting in 'Shin Fane,' 'Arrah-na-Pogue' and 'The Colleen Bawn.' He is a fine comedian, with a good brogue, and has already become quite popular here. Miss Eliza O'Connor, a lady of fine personal appearance, has made a great many admirers by her admirable impersonations of Ellen Curran, Arrah Meelish and the Colleen Bawn. Miss Katie Mayhew made a hit in the character of Mollie Sullivan in 'Shin Fane,' not only acting the part well but rendering the sweet Irish melodies incidental to the piece with fine effect. Her popularity is rapidly increasing. Miss Marie Bernard, a lady of fine stage presence, very graceful in her movements and correct in her reading, gave a good representation of the characters of Widow Sweeney and Fanny Powers, except that in the latter character she did not manifest sufficient care and study. Mr. Fred. Bock gave some fine touches of natural acting in his representation of the O'Grady. Mr. W. J. Hurley made a hit as Michael Feeny, a character he personated to the life. Chas. Plunkett, as Olney Farrell, was very good, especially in the jig with Katie Mayhew. The other characters were all likewise well rendered. On the 18th Marietta Ravel commences an engagement, opening in 'The French Spy,' supported by the New Orleans company."

JOSEPH PROCTOR, after an absence of seven years, commenced an engagement at the National Theatre, Washington, D. C., on Nov. 11th, acting in the "Red Pocket Book" until Thursday, when, on that and Friday evening, "Nick of the Woods" was acted, and on Saturday "Outalanchet" and "O'Neil, the Rebel," were performed. W. Horace Lingard is billed on Nov. 18th, for one week, and Furbish and Wilton's dramatic company on the 25th, for two weeks.

"SARATOGA" was produced at the Brooklyn Theatre, N. Y., for the first time this season on Nov. 11th, with a cast embracing nearly the full strength of the stock company. Bob Sackett, F. Roche; Jack Benedict, M. A. Kennedy; Papa Vanderpool, F. Chippendale; Hon. Wm. Carter, A. H. Hastings; *pere* Remington, E. F. Taylor; Sir Mortimer Muttonlegs, E. A. McDowell; Mr. Cornelius Wethertree, George C. Jordan, Jr.; Major Luddington Whist, J. J. Loudon; Frederick Augustus Carter, J. B. Reibert; Frank Littlefield, George Craig; Gyp, J. W. Brutone; Lucy Carter, Mrs. F. B. Conway; Effie Remington, Minnie Conway; Mrs. Vanderpool, Mrs. Farren; Virginia Vanderpool, Fanny Reeves; Olivia Allston, Kate Brevoort; Mrs. Gaylover, Miss A. Merry; Muffins, J. W. Brutone. The drama was handsomely placed upon the stage the set scenes being very attractive stage pictures. Roche is at home as Bob Sacket, the part just suiting his peculiar style, while Chippendale, as Papa, is in his element, his acting being a feature of the performances. Miss Conway is also well cast for the part assigned her, and in her rendering of Mr. Peterschen's song, makes quite a hit. The drama keeps the stage this week, after which Charley Gayler's new play, "Son of a Night," is to be performed.

WM. A. BOWRON, juveniles and versatile actor, can be addressed as per advertisement.

AT THE BROOKLYN, L. I., OLYMPIC, Donnelly's new piece, entitled "The Fastest Boy in New York," has proved a taking card the past week. The Female Minstrels make their *entree* this week, and will join "The Fastest Boy" in drawing full houses.

AT THE PARK THEATRE, Brooklyn, L. I., Mlle. Zoe was the reigning star during the week ending Nov. 16th. She appeared in "The Angel of Midnight," "Esmeralda," "The Flying Dutchman," "Dumb Girl of Genoa" and "French Spy" to good business. Miss Annie Firmin and John H. Jack appear this week in "A Wife of Two."

THE ATTENDANCE AT THE CAPITOL THEATRE, Albany, N. Y., during the week, has been very fair, wrote our correspondent on Nov. 16th, adding that:—"The attraction was C. B. Bishop, who opened on the 11th in 'War Clouds,' which drama constituted the attraction the entire week. Mr. Bishop, in the *role* of Marion D'Manifold, a newspaper correspondent, had ample opportunity to display his fine talents. Indeed, he is one of the most natural comedians on the stage and in anything he undertakes is almost sure to please. J. E. Nugent as General Penton gave a very natural and pleasing impersonation; Mr. Waverly, as Gen. Dorion; Mr. Packard, as Moreland Penton; Mr. Mortimer, as Sir Oscar Durand, and Miss Hannah Bailey, as Stella Penton, were also very good. The balance of the characters did not amount to much, but were well rendered by the persons intrusted with them. The next attraction will be Manager Keeble as Hamlet......The Trimble Opera House will open Nov. 25th, with the Aimee Opera Bouffe Company as the attraction. This theatre is undergoing great alterations and improvements preparatory to the opening of the season."

CHARLES W. PICKTHORN, a member of the dramatic profession and publicly known as Charles W. Felton, died at the Providence Asylum, Buffalo, N. Y., on Nov. 8th, of hemorrhage of the lungs. He had formerly acted at the Royal Lyceum, Toronto, Ont., and was a son of the late Capt. W. H. Pickthorn, of the 78th Highlanders, and a grandson of the late Col. Charles Wright, of the Royal Military College, Sandhurst, Eng. The Portsmouth, Eng., newspapers are requested to copy.

AT THE HOLLIDAY STREET THEATRE, Baltimore, Md., John Collins commences an engagement on Nov. 18th. ......The city car conductors and drivers, who are suffering from the consequences of the epizootic, had a benefit tendered them by Mr. Ford, at the Grand Opera House, on Nov. 15th. The company at this establishment, a portion of the Front Street Theatre company and Miss Fernanda Tedesca, the accomplished violin *virtuoso*, volunteered for the occasion. The attendance was very large.

THE JACKSON, MICH., THEATRE was opened on Nov. 13th, under the management of Capt. Stevenson, Frank E. Aiken, supported by his Chicago, Ill., company, acting in "The Ticket-of-Leave Man," which was repeated on the 14th. On the 15th the regular stock company acted in "Frou-Frou;" cast as follows:—Frou-Frou, Miss Gracie Greenwood; Sartorys, J. D. Wood; Baron, J. M. Murray; Valreas, F. W. Campbell; Brigard, C. P. Lewis; Zaneth, E. Forrest; Baroness, Miss Florence May; Louise, Miss Edith Branth; Pauline, Miss Minnie Herman; Governess, Mrs. M. O. Stevenson, and Georgia, little Allie Keeler. The company goes to Ann Arbor for three nights, commencing the 20th, with Miss Susan Denin as the stellar attraction, re-opening at Jackson on the 23d, with Miss Denin. Harry Linden is to play a two weeks' engagement, commencing Dec. 2d.

MISS ANNIE WOOD is the lady who is playing Stalacta with Bidwell and Macdonough's "Black Crook" Combination, and not Miss Annie Ward, as a typographical error made it appear in a past issue.

AT THE PROVIDENCE, R. I., OPERA HOUSE "Article 47" was withdrawn after the 13th. "East Lynne" was played on the 14th, 15th, and at the *matinee* on the 16th, and "Captain Kyd" on the evening of the 16th. Our correspondent, writing on Nov. 16th, says:—"The Saturday night audiences are always large. 'Captain Kyd' will be repeated on the 18th and 19th, and the 'Ocean Child' and 'Golden Farmer' will be played on the 20th and 21st. A *matinee* performance is announced for the 21st, in aid of the sufferers by the Boston fire. Edwin Booth's engagement of five nights commences on the 22d. During the engagement, Miss Ettie Henderson, supported by a portion of Manager Henderson's company, will play 'The Street Singer' at Phœnix, R. I., on the 22d; Westerly, 25th; Wakefield, 26th, and East Attleboro, Mass., 27th. The rest of the company will play 'The Factory Girl' and 'Toodles' at East Attleboro on the 22d; 'Ours,' at Pawtucket, R. I., on the 23d; Newport, 25th; North Attleboro, 26th, and New Bedford, 27th. 'Uncle Tom's Cabin' will be given at the Opera House *matinee* on the 23d, in which Ettie Henderson will assume Topsy for the first time in this city. Miss Isadora Cameron, leading lady, closed her engagement on the 16th, and retires temporarily from the stage to add to our population.......At Harrington's Opera House Miss Leo Hudson opened on the 11th to a crowded house, but the attendance has been comparatively light during the week. 'Rookwood,' 'Eagle Eye,' 'French Spy on Horseback' and 'Mazeppa' have been the attractions. Morris Simmonds announces Little Nell in 'Fidelia' on the 18th, and Ada Harland as 'Bertha, the Sewing Machine Girl' on the 21st."

LITTLE NELL, who recently closed a successful engagement at Rochester, N. Y., was thus spoken of by the *Union and Advertiser*, of Nov. 5th:—

Last evening was the occasion of the first appearance this season of Little Nell, "the California Diamond," that prodigy of musical, terpsichorean and dramatic genius, who can draw a larger house here, as well as elsewhere, than many old actors who were veterans on the stage before she was born. Her excessive popularity was evinced, not merely in the crowded state of the house, which was, strangely enough for the evening before election, more closely packed than on any previous night this season, but also in the rapturous applause with which all the striking scenes, the effective *tableaux* and the numerous specialities of the young actress were received. The play was "Fidelia, the Fire Waif," a sensational piece, though one in which the incidents, exciting as they are, are drawn from every-day life, without any improbable or semi-miraculous events to cause amazement at the expense of common sense.

ROSE AND HARRY WATKINS and their comedy company commenced an engagement at the Academy of Music, Charleston, S. C., Nov. 11th. Our correspondent, writing on Nov. 14th, says:—

"On Tuesday a new drama by Harry Watkins, entitled 'His Worst Enemy,' was produced. The play, as may be inferred from its name, is a temperance drama somewhat resembling 'Ten Nights in a Bar-room.' The hero, Horace Milton (Mr. Watkins), is an ambitious young lawyer who forsakes an honorable profession to enter that of politics, where he meets a political trickster, Burd Hawke (Mr. M. J. Jordon,) who seeks his ruin. He contracts habits of dissipation, becomes a degraded and wretched sot, and is only saved from a drunkard's grave by the devotion of his wife and child and the true friendship of one Jesse Trueheart (Mr. Reed). The play abounds in striking tableaux, the stage business is perfect, the dialogue is well written, and is destined to become a success. The ghost scene was an excellent illusion. Business is very good, as they are favorites in this city."

FROM SAN FRANCISCO, Cal., we have dramatic advices from our correspondent up to the 9th inst., who reports that:—

"'Saratoga' attracted large audiences in its second week at California. It now moves smoothly in every sense. J. C. Williamson makes a handsome appearance, and with a free hand touches off the volatile nature of Bob Sackett. Mr. Buckley, an ambitious young actor, plays Jack Benedict with a care which commands respect, but the effort would be improved by a fuller exhibition of repose. The slender sketches of the swells are filled out by Marlowe and Mestayer, and the old men by Edwards, Leman and E. N. Thayer, are excellent impersonations, the last-named actor especially distinguishing himself in the grumpy character of Remington *pere*. What shall be said of the ladies? It is feared not a great deal more than that the majority of them looked well and dressed extravagantly. Some of them were, indeed, by nature piquant, but the dramatic author gives little to do unless [illegible] Miss Graham and Miss Tracy were shining examples. Miss Minnie Walton was fresh and artless as Mrs. Carter, and it should not be forgotten that a minor actress named Mary Chambers drew a slight but good *genre* picture of an Irish servant girl. On Nov. 11th, 'The Serious Family,' and 'Ireland As It Was,' with Maggie Moore as Judy O'Trot, will be brought forward for production. On Nov. 18th, Mrs. F. S. Chanfrau appears in 'Expiation.'.......At the Metropolitan, Yankee Robinson, who commenced an engagement on the 4th, has been the star attraction to measure audiences. He has appeared in 'Firewater,' a nondescript piece, into which maudlin melodrama and sombre farce enter in about equal parts. Mr. Robinson was fairly successful in representing a traditional stage Yankee, who bears as much resemblance to the real thing as caricature does to character. The support included Pierpont Thayer, Frank Rea, W. Ellerton, Miss Effie Lauro, Mrs. Bates and Miss Sallie Hinckley. Mr. J. P. Adams, the veteran comedian, who has lately arrived from Australia, will commence an engagement on the 11th in the drama of 'Waratah.' The gentleman is a brother of the tragedian, Augustus Adams, who, when living, enjoyed great celebrity as a Shakespearean actor.......Mrs. Chanfrau arrived by the overland route from Chicago on the 8th, under engagement to Mr. John McCullough."

JOHN T. RAYMOND, the popular comedian of the Globe Theatre, Boston, Mass., was tendered a complimentary supper by Mr. J. V. Taylor, on Saturday evening, Nov. 16th, prior to his departure to fulfill starring engagements already referred to in the CLIPPER, and was presented with a massive silver pitcher, bearing the following inscription:—"John T. Raymond. Presented at the Globe Theatre, Nov. 16th, 1872."

MANAGERS having open dates are requested to address Barrett Sylvester, care of this office.

THE LINGARD COMEDY COMPANY opened at the Theatre, Richmond, Va., on Nov. 11th. Our correspondent, writing on Nov. 16th, says:—

"They were greeted with a fine house, although the night was unpropitious. 'A Life's Dream' was the opening piece, and the acting of it was all that could be desired. The Mabel Chandos of Miss Alice Dunning Lingard was charming; Miss Dickie Lingard was excellent as Grace Du Platt; the impersonation of the Scarlet Page by Horace Lingard was good, and decidedly amusing; Geo. Ryer as John Babybuck also gave us a fine piece of acting, and with a few exceptions the rest of the support gave satisfaction. During the evening Mr. Lingard appeared in his sketches, in which he stands unequaled. 'A Life's Dream' was repeated on the 12th. On the 13th 'A Wonderful Woman' and 'The Day after the Wedding;' the 14th, 'David Garrick.' Although the week has partly been a very bad one, they have drawn good sized audiences. The company will close on the 18th with 'Naval Engagements' and 'A Pretty Piece of Business.' 'A Life's Dream' was repeated for the *matinee*......Miss Katie Putnam, with her comedy company, opened at Virginia Hall on the 11th, with the drama, entitled 'The Old Curiosity Shop.' Miss Putnam in the dual character of Little Nell and the Marchioness was immense. Her versatility is wonderful, and acting truly natural. She was called before the curtain after the first act, and applause has greeted her every appearance during the week. During the fair scene the song and dance, 'The Apple of My Eye,' was rendered in an artistic manner by Miss Putnam and Mr. Browne, and by request it has been repeated several times during the week. Edwin Browne, a promising young actor, as Dick Swiviller, was excellent. Mr. Ryan, as Quilp, was almost perfect. G. W. Morrison, as Sampson Brass, and Mrs. Nash in the dual part of Mrs. Brass and Mrs. Jarley, acted well their parts. We have never seen the play rendered in a more effective manner. The company is small, but, as a whole, excellent. The same bill was repeated the 12th and 13th; on the 14th, 'The Daughter of the Regiment' and the farce 'The Happy Pair.' 'Fanchon' for Miss Putnam's benefit on the 15th, when she was greeted with a full audience. She was ably supported by Mr. Browne, as Landry. 'The Household Treasure' and 'The Laughing Hyena' will be the closing bill. 'The Old Curiosity Shop' was repeated for the *matinee*. Miss Putnam will go hence to Petersburg, and will return to this city the 21st for three nights, opening at Assembly Hall, Virginia Hall having been previously engaged for those nights......The Chapman Sisters will open at the theatre on Nov. 18th."

MISS MARIAN MORDAUNT commenced a six nights' engagement at the Royal Lyceum, Toronto, Ont., on Nov. 11th, opening in a sensational drama, written for her by T. B. De Walden, entitled "Darling; or, Woman and Her Master." Our correspondent, writing on Nov. 15th, says:

"It is as good as the average of modern pieces, and possesses one advantage over most of them, which is that it is not altogether a one part piece. Miss Mordaunt enacted the *role* of the heroine, Ellen Murray, in excellent style, and in her several disguises proved herself to be an excellent representative of characters, particularly in her assumption of the Irish and Yankee character. She received efficient support from the several members of the stock company. Allan Halford enacted the *role* of the chivalrous young southerner, Alfred Kendrick, in a faultless manner, his fine stage appearance being greatly in his favor. J. K. Vernon essayed the *role* of Carberry Radcliffe, but he did not seem to exert himself as usual, merely delivering the lines without giving them any expression. J. R. Spackman was fair as Adonize Pompion, but he should not try to assume the Dundreary proclivities, as he utterly fails in the attempt. Frank Tannehill was quite acceptable as the bullying braggart, Col. Delancy Coon. The part of the Rev. Daniel Quattles, though not of much significance, was given a prominent place in the drama by the excellent rendition it received at the hands of W. T. Melville. J. H. Banks did not have much to say, but he raised several smiles during the evening by his antics as Julius, a lively contraband. W. H. Lloyd did very well as the exquisite Mr. Softbrain. Alf. H. Hudson made the most of the brief part of Peter Bowbells. J. L. Saphore delivered the few lines allotted to the part of Mr. Wigsby with care, and W. A. Todd, as the auctioneer Ripper, was guilty of a very nice little piece of acting. Blanche Bradshaw had a rather tame part in Laura Tremaine, and acted it correspondingly; however her naturally prepossessing appearance was set off by the several neat and tasty costumes which she wore. The *role* of Mrs. Gentry was cast to Mrs. Bradshaw, but in consequence of her sudden indisposition it was assumed, at short notice, by Mrs. Tannehill, who did very well under the circumstances. Mrs. Vernon rendered the part of the virago, Mrs. Bowbells, in an unexceptional manner. Her make-up was also quite original. Connie Thompson was thoroughly satisfactory in the small part of Mary; but her acting would be far more enjoyable if she would pay more attention to those on the stage and less to the audience. The Misses Whitney and Ward were satisfactory as the two school girls, Tilly and Lillie. 'Darling' attracted large audiences until Friday evening, when, for her benefit, Miss Mordaunt appeared before a crowded house as Mabel Vandaleur in her new drama entitled 'Hearts are Trumps,' which bill was repeated at the *matinee* and evening performances on Saturday to good business. On the 18th E. T. Stetson is to commence an engagement."

AMUSEMENTS IN CHICAGO, ILL., are reported as follows by our correspondent, writing on Nov. 15th:—

"With perhaps one exception—the Academy of Music—the attendance at our several places of amusement has been unusually slim since my last report. Miss Maggie Mitchell continues in 'Fanchon,' at McVicker's Theatre, to moderate houses. The play is finely acted by both star and the stock company, and is most assuredly deserving of a much better attendance. 'The Pearl of Savoy' will be presented on the 18th......The Abbott-Kiralfy troupe are doing a light business at Hooley's Opera House. The current week's bill of fare consists of 'The Italian Brigands' and 'Humpty Dumpty,' both plays being enacted in the most satisfactory manner. This company will bring their engagement to a close on the 16th. They open at the Academy of Music, Pittsburgh, Pa., on the 25th, for one week. On the 18th John Allen, Little Mac and Miss Alice Harrison, supported by Aiken and Lawlor's dramatic company, will commence a limited engagement. R. M. Hooley and J. W. Blaisdell started for the east yesterday to engage a regular dramatic company for the season, which they hope to commence about the 9th of December. R. M. Hooley is to be sole proprietor and manager. J. W. Blaisdell and J. C. Padgett, associate managers...... Mr G. L. Fox and his famous pantomime troupe are winning golden opinions at Aiken's Theatre, but, sad to say, the business thus far this week is far below what it should be. 'Humpty Dumpty' continues the all important attraction, and, as played by this company, ought to fill the house to overflowing. The extra features are about the same as last week, and are really of a first class nature. The 'Cat Duet,' by Mons. Martens and M'lle Gretchen, is among the most prominent features, and is nightly re-demanded......'The Black Crook' is in its second week at the Academy of Music, and though not attracting as large houses as the past week, the attendance continues good; in fact, but few seats can be obtained after the curtain is up. John Blaisdell closed his engagement on the 13th, and last evening John Webster assumed the part of Rudolph in a highly satisfactory manner. The piece is running along as smoothly as clock work, and everything is working harmoniously. The Meech Brothers have disposed of the piece and paraphernalia to Messrs. Carle, Langrishe and Howard, who take the same to Providence, R. I., thence through the east. Miss Charlotte Thompson opens in her play of 'One Wife' on the 18th. Mr. J. L. Carhart assumes the stage management on the 18th.....The Peak Family Bell Ringers are to give a sacred concert Sunday evening next. First in the field.—As soon as the news reached here of the great fire at Boston, Manager Gardner, with his usual courtesy and energy, proposed a benefit at once for the Boston sufferers. The Meech Brothers gave the right of the piece, and the entire company volunteered their services for the benefit, which took place on Tuesday afternoon, netting $225."

JOHN T. RAYMOND, who may be classed amongst the best comedians upon the American stage at the present time, has, by care and attention to business, raised himself to an exalted position in the opinion of the critics of Boston, Mass., in which city he has acted during the past two seasons, at the Globe Theatre. Having obtained a few months' leave of absence, he has arranged for a brief series of star engagements, and during a portion of that time will act at the California Theatre, San Francisco, Cal., where, for several seasons, he held the position of leading comedian, and met with high favor both from the press and public. He will commence his tour with an engagement at the Varieties Theatre, New Orleans, La. Mr. Raymond is a thorough artist, possessing great facial expression, a keen appreciation of wit, a fund of humor, and certain magnetic powers which apparently permeate his audiences, placing them at once in sympathy with himself. He is neither addicted to "mugging" nor grimacing, but is content with presenting a natural embodiment of his own quaint conception of the character represented, and the best deserved compliment which we can pay him is, that the art by which he accomplishes his effects is almost entirely concealed. During the recent engagement of Mr. Sothern at the Globe Theatre, terminating on Nov. 9th, Mr. Raymond acted in the same plays, and we extract from the various newspapers of that city the following opinions of his artistic abilities:—

Mr. Sothern is extremely well supported at the Globe. Mr. Raymond plays Asa Trenchard with rare humor and intelligence, giving one of the best impersonations of the character which has been known to the American stage.—*Daily Advertiser.*

Mr. Raymond making the Yankee much more a possibility than most delineators of the part.—*Daily Journal.*

Mr. Raymond's Asa Trenchard was a studied and perfect representation, and fairly divided the honors with the star of the evening.—*Evening Traveller.*

Mr. Raymond as Asa Trenchard, was fresh, spirited and humorous, and, at the same time, without undue exaggeration.—*Daily Globe.*

Mr. Raymond's Asa Trenchard was quite out of the course of the conventional stage Yankee with his nasal twang. In Mr. Raymond's artistic interpretation, "Our American Cousin" was an original humorist, but not a vulgar blunderer. Possibly a general audience would not find in Mr. Raymond's rendering so many ear-tickling effects as in the coarser characterizations of Mr. Warren and Mr. Wheatleigh, but in consistency of conception and fidelity to nature Mr. Raymond's performance should be ranked beyond any previous interpretation the part has had here. The actor's opportunity for developing and perfecting his study of the character has been exceptional, he having first appeared with Mr. Sothern in the piece when first produced in New York, and also in the famous Paris season, and in several subsequent engagements with Mr. Sothern.—*The Commonwealth.*

Mr. Raymond's effort was distinguished by great merit in conception and expression. * * * In "Brother Sam" Mr. Sothern was again very well supported, especially by Mr. Raymond, who, as Jonathan Rumblelow, a rich, retired, choleric old Birmingham manufacturer, developed new powers of humorous expression, and delighted his audience beyond measure.—*Commercial Bulletin.*

In the support, Mr. Raymond had the chief place in Mr. Rumblelow, a type of the peppery stage-farce uncle, which the gentleman played with a quaintness that gave it unusual prominence as a fine piece of character acting.—*The Commonwealth.*

We accept Mr. Rumblelow, which was performed by Mr. Raymond with rare humor. It was a capital and striking bit of character acting, and gave a very favorable idea of the versatility of Mr. Raymond, who, by the way, has been seen too seldom of late.—*The Globe.*

Mr. Raymond gave a splendid impersonation of the old uncle, and fairly divided the honors with Mr. Sothern in some scenes.—*Daily Journal.*

He was ably assisted by the company, notably by Mr. Raymond, whose impersonation of Jonathan Rumblelow was not inferior to Mr. Sothern's rendering of the principal part.—*Boston Post.*

Mr. Raymond assumed the part of a crusty, vulgar, warm hearted and choleric old tradesman from Birmingham, and his acting was full of admirable variety, ingenuity and spirit, its humor being at times so droll as to detract attention from Mr. Sothern's more quiet performance.—*Daily Advertiser.*

Mr. Raymond's Uncle Rumblelow is a wonderfully realistic piece of acting, and in the make up was perfect. This artist never slights a character, and it is always a pleasure to chronicle the appreciation his assumptions receive from his auditors. As a character artist and for versatility, Mr. Raymond has few equals in America.—*Evening Traveller.*

Mr. Raymond's Asa Trenchard was capital in its quiet naturalness and its utter freedom from exaggeration. * * * * Mr. Raymond, as Jonathan Rumblelow, the peppery and suspicious uncle who is the cause of all Sam's troubles, gave a remarkably strong piece of character acting, and fairly shared with Mr. Sothern the honors of the evening. Mr. Raymond is assuredly one of the most versatile and excellent of comedians. He is never led into over-acting, even under the greatest temptation. It is to be regretted that he appears so seldom, but the "star system," as a rule, is almost inexorable in the persistency with which it "shelves" the best artists of a stock company, and keeps them in the background. * * * * Mr. Raymond again distinguished himself as a blunt and ill-bred booby of a squire, in which he displayed an originality and a dry humor that were very striking.—*Saturday Evening Gazette.*

THE MOBILE THEATRE, Mobile, Ala., can be rented for a few vacant dates, or combinations can secure it on sharing terms, through D. Bidwell, who advertises. A first class attraction is also wanted for the holidays.

LAWRENCE BARRETT, during his engagement at Wood's Theatre, Cincinnati, O., seems to have achieved as great success as had attended his previous engagements in other cities during the present season. We cut from a newspaper published in that city the following:—

THE RICHELIEU OF BARRETT.—"Richelieu" was the attraction at Wood's Theatre last night, and with Mr. Lawrence Barrett in the title *role* proved sufficient to draw a large audience. Barrett, who, by-the-way, has risen so fast and so high in the profession that it is time to drop given names and titles, and to speak of him as we do of Forrest or Booth or Adams, gives us as good a Cardinal Richelieu as any one living, except Forrest. Less powerful than [illegible] while equally successful in reading, in costuming and in make-up. The full musical undertones of this actor we first noticed in his version of "Enoch Arden," where he read the closely followed language of Tennyson with an eloquence rare upon the stage. He was then full of a promise, which has ripened under the sun of hard work and professional devotion toward the fulfillment of every year, until we now find him, hardly yet having reached his prime, rivaling the first actors of the age. He awoke the audience last night to enthusiasm in every famous scene, and in that wonderfully dramatic close of the fourth act brought out all the terrible power of the language and the scene, which is saying volumes. The curtain fell upon the act amid a perfect storm of applause.

Musical.

SPAULDING'S BELL RINGERS are billed to perform at Fitzwilliam, Mass., Winchendon, Peterboro', Jaffrey, Ashburnham and Fitchburg.

THE WORCESTER CHORAL UNION, Carl Zerrahn, conductor, gave the oratorio of "Elijah," at Music Hall, Providence, R. I., on Nov. 14th.

MR. WILLIAM HAWKINS, aged 54 years, a member of the wealthy jewelry manufacturing firm of Carter, Hawkins & Dodd, of Newark, N. J., is reported to have eloped last week with Miss Mattie Lynch, a young lady of considerable musical talent, who for two or three years has been very popular with Newark audiences.

RUBENSTEIN and his concert company are billed ahead as follows:—Elmira, N. Y., Nov. 22d; Rochester, 23d; Buffalo, 25th; Cleveland, O., 27th and 28th; Columbus, 29th; Dayton, 30th, and Chicago, Ill., one week, commencing Dec. 2d.

AN ALTO VOCALIST is wanted by John Hooley, who advertises.

H. E. MOORE, who can be addressed as per advertisement, wants a pianist.

SMITH'S BELL RINGERS and Charley Harrison, humorist, performed at Sullivan, Ill., Nov. 13th; Windsor, 14th; Effingham, 15th; Mason, 16th, and are billed at Flora, 18th, and Olney, 19th.

THE HOLMAN OPERA TROUPE performed at Elmira, N. Y., Nov. 14th, 15th and 16th.

THE AIMEE OPERA BOUFFE TROUPE commenced a week's season at the Academy of Music, Philadelphia, on the 11th inst., presenting the operas of "La Grande Duchesse," Barbe Bleue," "Genevieve De Brabant" (in which M'lle Bonelli made her *debut* in Philadelphia), "Petit Faust," "La Perichole," and "La Belle Helene." The attendance during the week was remarkably good, and M'lle Aimee in her various *roles* met with a very enthusiastic reception.

PROF. L. LA CRASSA gave a concert at Musical Fund Hall, Philadelphia, on the 16th inst., on which occasion he performed on a new musical instrument, invented by himself, in which both the piano and harp are combined.

THE SECOND of Carl Wolfsohn's orchestral *matinees* took place on the 16th inst., at Horticultural Hall, Philadelphia, when Messrs. E. Lefebvre and R. H. Stratford performed solos on the saxophone and harp, in conjunction with the orchestra of 44 musicians.

THEO. THOMAS'S ORCHESTRA, assisted by Mr. George L. Osgood, tenor; Miss Anna Mehlig, pianist; and Mr. Bernhard Listemann, violinist; will give concerts at the Academy of Music, Philadelphia, on the evenings of the 19th, 20th, 22d and 23d of November, and at a *matinee* on the last mentioned date.

MISS JENNIE SULLIVAN, a favorite Cincinnati soprano, being about to remove permanently to New York, took a complimentary benefit at Pike's Opera House, in that city, on the 14th. She had a fine house, and was assisted by the Cincinnati Quartet Club, her brother, T. J. Sullivan, Miss Anna Dunphy and other amateur talent. Miss Sullivan is sister to the late Charley Sullivan.

THE STRAKOSCH TROUPE concertizes at Pike's Opera House, Cincinnati, on the 20th and 22d.

THE BARNABEE CONCERT TROUPE are billed for one concert at Hodge Opera House, Lockport, N. Y., on Nov. 19th. The members of the troupe are Mrs. H. M. Smith, soprano; Miss A. R. Clark, contralto; Mr. W. H. Fessenden, tenor; Mr. H. C. Barnabee, basso, and Mr. M. Arbuckle, cornet soloist.

AT THE CALIFORNIA THEATRE, San Francisco, Cal., the Fabbri Troupe sang in "L'Africane," on Nov. 5th, 7th and 10th, to immense audiences. The opera was produced in a glittering scenic dress, and rendered better than ever before in California. The cast comprised M'me Fabbri as Selica, Annie Elzar as Inez, Signor Baccei as Vasco di Gama, Herr Muller as Nelusco, Mons. Charles as Don Alvar, Herr Scherer as Diego, Mons. Roncoveri as Pedro, and Herr Rethwisch as Grand Inquisitor. They were to close last week with "Lucia" and "L'Elixir d'Amour."

THEODORE THOMAS opens with his orchestra in Music Hall, Boston, Mass., on Nov. 29th, and the proceeds of the first concert will be given to the relief fund for the sufferers by the fire......Organ concerts are given every Wednesday and Saturday at the room in Music Hall on the great organ......The Howard Symphony Concerts—the second of the series—will take place on Thursday next in Music Hall, when Mlle. Therese Liebe will take part......The New England Conservatory of Music gives a concert to-morrow afternoon in Music Hall......Mr. Peck's concerts, postponed from last month in consequence of the horse epidemic, will come off on Friday and Saturday of this week, when Mrs. Charles Moulton, Addie Phillips, F. C. Packard, S. B. Mills, Howard M. Dow and the Beethoven Quartet Club appear, we are informed by our correspondent, who wrote on the 17th inst.

THEODORE THOMAS and his orchestra concertized at Ford's Grand Opera House, Baltimore, Md., on every evening of the past week, with the exception of Friday.

MLLE. AIMEE and her bouffe company will appear at the Grand Opera House, Baltimore, Md., during the week beginning Nov. 18th.

A GRAND CHARITY CONCERT is to be given at the Concordia Opera House, Baltimore, Md., on Nov. 26th, under the direction of Signor Antonio Barili.

THE HUTCHINSON FAMILY, vocalists, and Miss Winnetta Montague, dramatic reader, are to appear at Tweddle Hall, Albany, N. Y., on Nov. 19th, for the complimentary benefit of H. L. Gladding, formerly secretary of the Y. M. C. A.

MLLE. CAMILLO URSO will commence on Nov. 20th a series of three concerts at the Exposition Hall, New Orleans, La. She will be assisted by a constellation of stars, among whom Mme. Comes, who is reputed to be a vocalist of wonderful ability, will make her *debut* in a concert room.

OLE BULL, assisted by Mrs. Grazella Ridgway, Signor Farranta and Mr. J. N. Patterson, are to give two concerts at Assembly Hall, Richmond, Va., Nov. 19th and 20th.

A VIOLINIST who can lead a brass band, a cornet, an alto and a piccolo player, are wanted by Ben F. Bowen, who advertises.

THE CHORAL SOCIETY of Washington, D. C., assisted by Mme. Rudersdorff, soprano; Alice Fairman, contralto; Teresa Liebe, violinist; and Nelson Varley, tenor; are to give concerts at Lincoln Hall in that city on Nov. 23d and 25th.

Variety Halls.

LADY VOCALISTS and *danseuses* are wanted for the Variety Theatre, Scranton, Pa. See advertisement.

THE BENSONS, Jennie and *la petite*, are at present at Trimble's Varieties, Pittsburgh, Pa., where their agent, James Fish, can be addressed.

VARIETY TALENT is advertised for for Broom's Opera House, Memphis, Tenn.

SADI D'JALMA, contortionist, who has just concluded a season's engagement with John O'Brien's Circus, can be addressed care of this office by managers desiring to engage him.

FRANK KENT, burlesque artist, advertises that he can be engaged.

ANNIE E. HAZLETON publishes a card in another column, offering to swing Indian clubs with Millie Clark, and deposits in our hands twenty-five dollars, which she requests that lady to cover.

PERFORMERS are wanted for the Fifth Street Opera House, Terre Haute, Ind. Address as per advertisement.

KANSAS CITY, MO., VARIETY AFFAIRS are reported as being lively by our correspondent, who wrote on Nov. 13th as follows:—"At the Walnut Street Theatre brimming houses have been the rule. The new people appearing are favorites, the Barlow Brothers, Kathleen O'Neil, Lizzie Shelton, Gen. Grant, Jr., and Tom Murray, an Irish singer of more than ordinary ability, who received a cordial welcome. The principal attraction in the olio is the Sanyeahs, Maud and Samuel, in their leap for life, and the muscular Samuel in a flying ring act. B. C. Hart and Bonnie Nelson depart for St. Louis, Nov. 14th. Minnie Grey is expected Dec. 2d. Maud De Lisle, J. W. Berkely, Johnny Bartley and Gussie Lamereaux are still here......The new Theatre Comique is still doing well. They open and close the performance this week with farces, in which the new people, D. R. Allen (comedian), Nettie Melrose and Mrs. Frank McDonald appear to advantage. C. Thomas and J. W. Clawson are also new faces. The olio is made up by J. Carr, Maggie Louise, Marie Roscelle, F. Ritchie and Ella Sylvester. Nothing new announced."

BILLY ALLEN is in Pittsburgh, Pa., organizing a traveling combination for the winter season.

GEO. M. COLE advertises for a bass vocalist, a lady balladist, an agent and musicians for the winter season.

AT TOOKER'S VARIETIES, Norfolk, Va., the chief attractions of the past week were: Johnny Brassell, Ethiopian, Dutch and Irish comedian; Tommy Sheridan, Harry Jefferson, Millie Bertie, in statues; Millie Carolista, tight rope artist; Miss Emma Marsh, Zoe De Forrest and Millie Leoline. Miss Sallie St. Clair, dancer, appeared on the 14th.

MORTIMER'S VARIETIES, Philadelphia, presented an attractive and varied programme last week, which appeared to afford entire satisfaction to a succession of large audiences. Harry Causland, clown, and Allen and Ward, song and dance men, were the only new faces, Harry Causland appeared in an original act entitled "Novelty," in which he performed on a great variety of musical instruments in a manner that elicited much applause, and he proved an immense hit. Allen and Ward did not come up to expectation in their songs and dances. The Female Minstrels continued as popular as ever, Miss Mary Frazer singing "Whip-poor-will" in a pleasing manner. The sensational drama of "The Wrecker's Fate" gave G. B. Radcliffe an opportunity for some effective acting. Gaylord, the contortionist; John De Angelis, comedian, and Ward and Allen, closed on the 16th inst. John and Maggie Fielding in their protean sketches, and Miss Lydia Webster, club swinger, commence engagements on the 18th inst. Miss Kate Fisher will appear on the 25th inst., in "Mazeppa," and Miss Polly Daly, serio-comic vocalist, will also commence an engagement on the same date.

AT THE GARDEN MUSIC HALL, Third street, above Girard avenue, Philadelphia, the fresh attractions during the past week were George Kurtz in his capital Dutch and Ethiopian specialties, St. George and Gibbons in songs and dances, and Miss Sadie Rogers, jig dancer, in addition to Neal Conway, Billy Wright, Mel Kurtz and the old company. Business was good during the week.

PADDY ROONEY, the Irish comedian, who recently concluded an engagement of seventeen weeks at Fox's American Theatre, Philadelphia, is about to return to the "ould country," and will be the recipient shortly of a complimentary benefit at Concordia Hall, Philadelphia.

CINCINNATI VARIETY NEWS, up to the 15th, is reported as appended by our correspondent:—"At the Pacific Garden the new appearances since last report have been Mons. Reveni and Zoe Zoenetta, double *trapeze* performers, also Harry Watson and Lew Clarke, comedians and double Dutch performers, who are all good. Joe Moll, John H. Clarke, the Ashton brothers, Peter Grady and Nellie Georgia closed. Lizzie Sherman, who opened at the close of last week, has taken well in character songs. Besides these, Gussie Keating, Lottie Georgia, Tommy Dayton, Bob Warden and Johnny Mack remain, and the party give an excellent vaudeville entertainment. Business fair......At the Olympic the new ones this week have been Prof. Lawrence, the living statueist; Minnie Warner, vocalist, and Nellie Georgia, vocalist. Harry Wilkinson closes this week, going to Chillicothe. He has been made (by Mrs. W.) the happy father of a bouncing boy. Lizzie Byron, Kate Murray, James Davis, Fred Byron, Billy Hanley and Ed. Skillette remain. The farce of 'Smith vs. Brown' has been the wind-up. Lizzie La Grange, Lew Hallett, Nellie Clark, Nellie Maskell and Valentine Love are underlined for early appearances. At the Race Street Varieties the only new appearance for the week has been George Davenport, a clever song and dance youth. The old favorites remain *in statu quo*. By way of novelty, Weaver and Morton are contemplating changing ends next week. If they change sides their ends will not be changed. The Can-can and the farce of "Family Jars" have been the main attractions.

AT THE VARIETIES THEATRE, Pittsburgh, Pa., this week, says our correspondent, writing on Nov. 15th:—"Baby Benson, Jennie Benson, Mackin and Wilson, Mlle. Louise, Ella Saunders, Healy and Conway, and Knell Burgess have made their appearances. Baby Benson and Jennie Benson both met with an enthusiastic reception and are re-called nightly. Mackin and Wilson sing passably well and their dancing gymnastics are clean and neat. Mlle. Louise's performance on a drum is effectively given and vigorously applauded. Her costume is tasteful and demeanor on the stage modest and ladylike. Ella Saunders, Healy and Conway do triple clog dances very acceptably. Their time is commendable and the steps introduced are skillfully executed. Knell Burgess is a negro comedian of average ability. Lulu Delmay's vocalisms are received with decided approbation by all parts of the house, and the new acts of Neil Rogers, H. W. Williams and Miss Lucy Clifton give satisfaction. On the 18th inst. Mlle. Zitella, the Varelia Brothers, Miss Jennie Kimball, St. George and Gibbons appear. Business lucrative."

THE RECENT ATTRACTIONS at Fred. Aims' American Theatre, Pittsburgh, Pa., are J. H. Milburn, Prof. Davis and dogs, and Austin and Hess. Business steady and remunerative. Milburn's performance is received with favor, and he is encored every night. Prof. Davis and dogs give a miniature circus entertainment, which is keenly relished. The dogs do a variety of tricks with wonderful celerity and precision, and the clown dog Dexter possesses remarkable instinct. Austin and Hess are excellent roller-skaters, and their various acts evoke loud applause. Americus, John Mulligan, Billy Rice, Dick Ralph, the Fieldings, Walhallas, Hannah Birch and Geo. S. Hall are further enhancing their popularity by appearing in a varied and fresh programme. Dick Ralph is re-engaged for two weeks longer. The engagements of the following persons close with the present week:—Walhallas, Fieldings and Americus. The new people on the 18th will be the Romelits, three in number; Viola Clifton, Tommy Winnett, Mlle. Elise, Jennette Proschier and others, reports our correspondent.

AT BROOM'S OPERA HOUSE, Memphis, Tenn., business is tip-top. The principal attractions are P. H. Seamon with his Peter Hontz Family, Milt. Barlow in his humorous pastimes, Sprague and Mark in their double songs and dances, Miss Della Smith, Miss Emily Tremont, Miss Kitty Whitland, Mollie Macy and Emmazetta, in popular songs, and Marsh Adams in negro eccentricities. Fernando Fleury has gone to Little Rock. Tommy Adams and Chas. McCasslin and wife, are announced to appear Nov. 18th......At the Olympic the Henri Family and Miss Flora continue to be the attractions. Their engagement closes Nov. 23d. Miss Alice Bateman, Flora Belle and Billy Noonan, new appearances, have been well received. Billy Banks and Frank Bennett are the popular comedians, Miss Lizzie Buchanan, *danseuse*, and Miss Viola Stanley, the vocalist. Manager Chas. O. White is making things lively, and is a success as a stage manager. So wrote our correspondent on Nov. 14th.

THE CARROLS appeared at the Detroit, Mich., Theatre Comique on Nov. 11th, creating more *furore*, if possible, than when here before. The Huntings, Robert and Clarisse, close the 16th, going to Indianapolis, Ind. Billy Diamond goes to Fort Wayne, and Valentine Love and Nellie Maskell close also on the 16th. On the 18th we have announced Leona Dare, Ed. Banker, Gus Peters and Mdlle. Annetta. Biz is excellent. Viola Clifton opens in Pittsburgh, Pa., the 18th. Manager Welch gave a benefit for the Boston sufferers on Saturday afternoon.

THE MOZART VARIETIES, Buffalo, N. Y., presented an attractive bill during the past week, and was thronged nightly. Prof. Fox and the Lillian sisters opened on the 11th. The latter, in their songs and dances, have become great favorites. Prof. Fox took well in his bird and animal imitations. The opening minstrel scene was ably performed by the company. In the olio, a local farce, called "Scenes at Knight's Gallery," by Lane, Sheppard and Volna, made a hit. Niles and Evans, in the song and dance, "She's My Sugar Plum," received a triple *encore*. The Misses West and Duane, in their songs and dances, displayed proficiency and skill. An act termed "Getting Square on the Call Boy," evoked roars of laughter, and the bill wound up with "Nilsson's Rehearsal," by the company. Niles and Evans closed on the 16th, and open in Washington, 18th, and Dan Collins, song and dance, appears on the 18th, says our correspondent.

FOUR LADIES, for general business, are wanted for the International Music Hall, Syracuse, N. Y. Address as per advertisement.

CLARA BURTON is at present performing at the Metropolitan Theatre, Indianapolis, Ind., where she can be addressed.

AN IRISH COMIC VOCALIST is wanted for the Gayety Music Hall, Albany, N. Y. See advertisement.

WILL C. BURTON AND MINNIE RAINFORTH, zouave drillists, &c., are at present engaged at the Theatre Comique, Cleveland, O.

TALENT is wanted for the Pacific Garden Theatre, Cincinnati, O. Address H. Kohlbrand, as per card elsewhere.

LADY VOCALISTS and *danseuses* desiring engagements in Washington, D. C., are requested to address James Porter, as per advertisement.

MISS KATE RAYMOND opened at the Cleveland, O., Opera House on Nov. 11th, in the sensational drama of "The Waifs of New York." She is quite a pleasing actress, but little can be said in favor of the merits of the play, as it was produced here. Mr. George S. Knight appeared to pleasing advantage as Hans, introducing several appropriate songs and being repeatedly *encored* in "That Little German Band;" H. W. Eagan's Herbert Singleton was ably rendered, and Jas. S. Edwards' James Rogers was good. Alf. McDowell handled the part of Harry James admirably. The Mamie Baldwin of Katie Edwards was excellent, and the Mrs. McShane of Susie Wild very natural and life-like. The balance of the cast was only fair. Miss Fannie Archer appeared on the above night and was well received. Miss Raymond closes on the 16th. Alf. McDowell opens at Sinn and Wood's, Chicago, on the 18th. The Maynard Brothers also close on the 16th. [For an account of the death of one of these brothers see another part of the paper.—ED.] The business so far this week has been moderate........ At the Theatre Comique, Peasley and Hughes, Charley Gilday, Gertie Granville and Mlle. Aldeane opened on the 11th inst. Peasley and Hughes were met with a hearty welcome on their return, having been great favorites here on their former visit. Their songs and dances are all fresh and lively, having a style of their own, which is good. They elicited great applause. The fancy dance of Mlle. Aldeane was only tolerable. Gertie Granville makes a good appearance, and sings very well. The double lightning zouave drill and bayonet combat of Will. C. Burton and Minnie Rainforth is the best we have ever witnessed. Charley Worley's "Nobody's Child" is very fine, as is also his essence. The performance concludes nightly with Burton's local burlesque, entitled 'Sing-Bad, the Tailor,' which proved a success. Minnie Rainforth assumes the title *role* and introduces quite a novelty in the way of a song and dance *ballet*; also, all the latest and most popular local topical songs of the day. The stage seems to be conducted very nicely, with Mr. Burton as pilot, and business has never been better. So wrote our correspondent on Nov. 15th.

THE AMERICAN THEATRE, Harrisburg, Pa., commenced the fourth week of a prosperous season on Nov. 11th, business continuing immense. Mlle. Leonette, also Reynolds and Romer, have proved attractive cards, while universal regret is expressed at the departure of Tommy Winnett, who closed a four weeks' engagement on the 16th. He opens in Pittsburgh on the 18th. On Friday evening, 15th, the American was closed, and the entire company, assisted by Prof. Weber's orchestra, Weaver and Myis, cloggists; and W. A. Stewart, contortionist, appeared at Brant's Hall on the occasion of Amy De Brent's benefit. An immense audience was in attendance, and the beneficiary appeared in her best style and was greeted with rounds of applause. During the evening Kitty Rowell, a favorite here, was presented by her friends with a gold watch, for which she returned her thanks in a neat little speech. The entertainments during the week concluded with "The Cobbler's Stratagem." Kitty Rowell, Belle Gordon, Clarence Burton and Charles Forrest closed on Nov. 16th. Kitty Sharpe, Tommy Turner, Harry Hurdic and Frank Harrison are announced to appear on the 18th, reported our correspondent on Nov. 16th.

THE COLISEUM, Rochester, N. Y., has been entirely refitted, re-decorated, and now presents a very inviting appearance. It will be opened on Nov. 28th by Dan Shelby, with a first class variety company. W. T. Dulany is to be stage manager.

AT FIELDING'S OPERA HOUSE, Toledo, O., business, under the new management, has prospered during the past week. Lou and Frank Collins, song and dance artists, and Miss Nellie Howard, *danseuse*, appeared on the 11th, and were cordially welcomed. The brothers are creditable performers in their line, and Miss Howard is a fair dancer. Johnny Reese and Maud Howard close their engagements on the 16th. Valentine Love and Nellie Maskell are announced to re-open Nov. 18th.

AT LOONEY'S VARIETIES, St. Louis, Mo., business continues good. The wife of Clark Gibbs, for some time past connected with this house, died on Oct. 20th, at their residence in this city. Deceased was a member of the Fribithayzer family, and was only known to the profession by that title. The new faces on the 11th were Miss Nellie McDonald, Scotch balladist; Miss Mollie Somers, Dutch songstress and comedienne; Mary Olin and Maggie Maguire. Johnny Smith has been singing comic songs with success........At the National Theatre Nellie Seymour, change artist, M'lle Ophelia, *danseuse*, Flo. Hunt, vocalist, and the Arnold brothers, double song and dance, were the fresh faces. Ben. Gilioli is up for a ben. to-night......Geo. Deagle's new place is under saw and hammer night and day. Mr. Deagle promises without fail to throw the house open to the public on Saturday night, Nov. 16th. Mr. Stanton is to be the stage manager, reports our correspondent, under date of Nov. 15th.

PERFORMERS are wanted for the Garden Music Hall, Philadelphia, Pa. See card in another column.

MAHER AND RILEY, clog and song and dance artists, can be addressed as per advertisement.

AT THE WASHINGTON VARIETIES, Providence, R. I., Lena Cole and Lottie Wentworth were the new appearances on the 11th. Lew Cole is billed for the 18th. Andy and Alida Showers closed on the 16th, and go to Wilkesbarre, Pa.

P. H. SEAMON, ventriloquist, with his Peter Hontz Family specialty, is at present performing at Broom's Opera House, Memphis, Tenn., where he can be addressed.

THE NEW AMERICAN THEATRE, Baltimore, Md., was opened on Nov. 16th. Artists of ability are advertised for.

ALF. BEAUCLERC, Scotch and English vocalist, who will shortly arrive here, can be addressed care of this office.

AT THE HOWARD ATHENÆUM, Boston, Mass., the first part on Wednesday and Thursday consisted of repetitions of "The Ticket-of-Leave Man," which proved so successful last week, and which is excellently acted, E. Price playing Bob Brierly with excellence, and O. B. Collins appearing at his best as Hawkshaw. On Friday and Saturday "Black-Eyed Susan" was played, while "Daring Dick" is postponed for the present. The second part has consisted of a very good olio, opening with Johnny Manning's Hibernian specialties, which were well received. Then the Nelson Family gave their remarkable performance. Billy Carter's banjo solos have become quite popular, the dancing of the twin sisters, French, is quite good, and Eugene and Unsworth, in their sketch of "Italian Airs," are very funny. Mlle. De Rosa gave a *pas seul* which was really good; Davies, the ventriloquist, then gave his performance. McKee and Rogers' very good songs and dances, Unsworth's enormously funny stump speech, and Eugene and Harry Bloodgood in the sketch, "Cousin Joe's Visit" concluded the entertainment. On Friday, Messrs. Rich and Stetson gave the use of the theatre, and every body volunteered their services for a performance for the benefit of the Relief Fund, resulting in $750 for the sufferers. Last night the Nelson Family, the French Twin Sisters, E. D. Davies, Eugene and Unsworth closed their engagements. To-morrow the Matthews Family, Arthur Gregory, Sam Devere and Harry Bryant open, and on the 25th, Mlle. De Granville, Walters and Morton will be added, while "Shin Gawn; or, the Outlaws of '98," will be produced. So wrote our correspondent on the 17th inst.

THE BARTON OPERA HOUSE, Syracuse, N. Y., which was reopened as a variety theatre Nov. 8th, under the management of Mr. Dan Shelby, recently of Buffalo, is meeting with success. Since the closing of this theatre last spring, the interior has undergone a thorough remodeling and renovation, nearly a third of the auditorium has been partitioned off, and a wide, elegant lobby for lounging and smoking now extends around the whole auditorium. The seating of the gallery has been so changed that every seat commands an unobstructed view of the stage, the front of the balcony has been entirely taken out and replaced by a new one of iron, beautifully [illegible] painted, the boxes have been newly upholstered and redecorated, and, in short, Barton's Opera House is now one of the finest and most convenient variety theatres in the United States. Charles E. Worley, Ethiopian comedian, is specially announced for Monday evening, Nov. 18th. So wrote our correspondent on Nov. 16th.

FOSTER AND LANGFORD'S VARIETY TROUPE performed at Fort Bridger, W. T., Nov. 8th. The company is as follows:—Master Collins, clog dancer; Robert Clayton, balladist; A. Rudeen, violinist; J. W. Henry, tenor, and Miss Clara Belle, dancer and vocalist. They left for the East on the 9th.

BUSINESS AT FLYNN'S ROYAL PALACE, New Orleans, La., continues excellent. Mlle. Irma, *ballet* dancer, has been engaged. Ad. and Lulu Yale have gone to the Chrystal Palace. A challenge jig dance, for a beautiful gold medal offered by Mr. Flynn, which is open to general competition, took place at his theatre Nov. 14th.

BOBBY NEWCOMB made his re-appearance at the Front Street Theatre Comique, Baltimore, Md., on Nov. 11th, his songs, dances and operatic imitations evoking much applause. The Misses Minnie Wiegel, Maggie Wesner, Mary Bogart and Clara Bogart, *danseuses*, who were at this place last season, have re-entered the *corps de ballet*. M'lle Cerito's novel and superb "Transformation Dance of All Nations," and little Patti Rosa's admirable clog and hornpipe are still a source of much gratification to the audiences; ditto, the variegated performances of the Mathews Combination. The attendance during the past week has been generally good. Cerito and Patti Rosa close this (Saturday) evening, and open at the Washington Theatre Comique on Nov. 18th. Sam Devere, the Mathews family, M'lle Zitella and the Varelia brothers, also close to-night......The large nightly influx at Raiber's Odeon Varieties is still unflagging. The Devere Sisters, two quite presentable lassies, made their first appearance before the footlights last Monday evening, offering the well-worn "Bunch of Roses" quite creditably to them as *debutantes*. Tommy Jefferson, the new stage manager, acquits himself in a manner that proves generally satisfactory. No changes in the company are announced for the coming week......The fresh arrivals at the Baltimore Opera House on Nov. 11th were Dick Parker, the popular banjoist and negro comedian, who resumed the stage management; Miss Aline Le Favre, sensation vocalist and character actress; Messrs. Quilter and Goldrich, the excellent double song and dance artists; James Douglas, a funny character singer; Miss Jessie Howard, vocalist and general performer; Miss Annie Clare, an acceptable jiggist, and Miss Dody Zanfretta, a clever and graceful dancer. The attendance was satisfactory throughout the week. Miss Emma Marsh is billed to appear on Nov. 18th. The New American Theatre is to be resuscitated to-night. So wrote our correspondent on Nov. 16th.

SALLIE SWIFT replies to Nellie Clarke's card through an advertisement, and she has withdrawn the deposit placed in our hands.

VARIETY PERFORMERS, with specialties, and *premier danseuses* of ability are wanted for a leading theatre by Morris Simmons, dramatic agent.

IT IS MISS IDA MORTON that is playing at the Academy of Music, Galveston, Texas, and not Ida Norton as we stated in a past issue.

HARRY MAYNARD, as he was professionally known, one of the Maynard brothers, *trapeze* performers, whose real names are Dunn, Prinz and Gilson, was murdered at Cleveland, O., on the evening of Nov. 15th, being shot and instantaneously killed by a notorious woman named Minnie Fish. He was fulfilling an engagement at Wild's Opera House in that city, and the shooting occurred at the close of the evening's performances about half past eleven o'clock. His real name was Henry Prinz, and he was a resident of Syracuse, N. Y. At the time of his demise he was about twenty-two years of age, and is said to have been a splendid specimen of manly proportions, strength and agility. The alleged murderess is a young woman of the town, who is known as Minnie Fish. She was formerly of Oswego, where her parents reside. A year or more ago she ran away from her home to take up a dissolute life, and being followed by her friends, who attempted to reclaim her, scenes and incidents occurred which were the newspaper sensation of the day. This woman has been infatuated with Harry Maynard, and accompanied him to Cleveland. It is supposed that jealousy of some other woman, and a quarrel in consequence, led to the fatal shooting. She was arrested at Cleveland after shooting, and is held in custody to await the action of the courts of justice. She strenuously protests her innocence of intentional murder, and asserts that the shooting was an accident.

JOE ELLIOTT AND THE NUNN BROTHERS' COMIC OPERA COMPANY performed at Kokomo, Ind., Nov. 15th and 16th, and are billed ahead as follows:—Tipton, 18th; Cicero, 19th; Noblesville, 20th; Plainfield, 21st; Greencastle, 22d and 23d; Brazil, 25th, and Terre Haute, 26th and 27th, where the season will close.

AT THE THEATRE COMIQUE, Washington, D. C. Toney Harvey, Ethiopian comedian; the Hawley Brothers, double song and dance men; M'lle De Granville, an iron jawed woman, and the Sappho Troupe, were the additions to the company on Nov. 11th, and general satisfaction by them all. The attendance during the past week, and in fact ever since the opening, has been highly flattering to the management. The announcements for Nov. 18th, are M'lle Cerito, the famous transformation dancer, and Patti Rosa, trans-Atlantic song and dance artist. There were no departures on the 16th. ......At the Metropolitan, Charles L. Howard and N. B. Shimer, Ethiopian comedians, joined on the 11th. Mr. Howard appeared during the past week in his original act of "Uncle Pete's Birthday," which, from its artistic worth, enjoys a biennial freshness, met with enthusiastic applause. N. B. Shimer is an excellent end man. He was warmly welcomed on his re-appearance. No departures or arrivals are announced. So wrote our correspondents on Nov. 17th.

AT THE GREENPOINT, L. I., OPERA HOUSE, under the management of Edwin Hayes, the following performers appeared during the past week:—Joe Morrison, H. Williams, W. H. Benson, Johnny Delfield, Sam Lang, Freddy Wenzel, Signor Rivolti (fire eater), P. J. Healy, J. H. Hart, the Misses Adile Wilson, Carrie Wilson and Mrs. E. B. Cunnion. *Trapeze* performers and other talent are advertised for.

AT MARSHAL'S AMERICAN THEATRE, Milwaukee, Wis., Miss Nellie Leeds, comedienne, and *la petite* Leeds made their first appearance on Nov. 11th. Messrs. Hurley and Marr, song and dancers, are to make their appearances on Nov. 18th.

THE CHIRISKI COMBINATION performed during the past week at Petersburg, Va., and are to commence a week's season at Lynchburgh on Nov. 18th. They are thus spoken of by the press:—

Another crowded and packed audience last night attested the popularity of the performances.

There has not been such a popular show in the city for a long time as that of Chiriski at Mechanics' Hall. Hundreds had to be turned from the door last night, and the hall was crammed like a box of sardines. The show gave great satisfaction.

MISS AGNES SUTHERLAND, who is traveling with Cool Burgess' company, giving an entertainment called "A Carnival of Novelties," is thus spoken of by a Quebec, Canada, paper of Nov. 13th:—

The beautiful Scotch ballads, as delivered by Miss Agnes Sutherland, were the gems of the evening, each verse being applauded, and in her first appearance for a third *encore* she responded with an English serio-comic song that was relished in the highest degree.

THE WEST SIDE OPERA HOUSE, Chicago, Ill., is meeting with success, while the entertainments are deservedly good. Zig-Zag put in an appearance on the 11th, and are taking the houses by storm in their "Clodoche dance." Senorita Bedoni, also a new face, executes a fine *pas seul*, for which she receives an *encore*. The first part is enjoyable, and well sustained with well rendered ballads by Lulu Cullum, Lizzie Warren and Sam Gardner. Walter Bray and Joe Taylor keep the ends lively. In the second part, we have a melange of selected ballads by Ida Fisk and Lulu Cullum; a song and dance by Lizzie Warren; banjo solo by Gussie Crayton; double song and dance by Hurley and Marr; banjo solo by Joe Taylor, the whole concluding with a pantomime, the Zig-Zags assuming the leading *roles*. Jas. Maas closed suddenly on the 11th, and will open at Deagle's, St. Louis, on the 16th. Gussie Crayton and Minnie Chester also open at the same place at the same time. The new appearances for the 18th are Kitty Whitland, Mons Zeonetta and Mlle Zoe......At the Globe Theatre, business is picking up with the reduced prices of admission—15, 25 and 50 cents, which were adopted on Monday night last. Blanche Selwyn, vocalist, and John T. Kelly, Irish vocalist, appeared on the 11th. Miss Selwyn is a lady of fine personal appearance, a very neat dresser and sings fairly. Mr. Kelly possesses an excellent Irish brogue and sings well. Minnie Gray executes a pleasing song and dance. Waters and Morton, in double songs and dances, are creating an excellent impression. Miss Sophie Remmelsburg, an attractive young lady, does a neat fancy dance, in addition to a Hungarian polka. Billy Barry, Harry Guion, the Romellis, Charles Benedict and Pete Lee appear in fresh acts and specialties. The concluding piece, styled "The Florida Belle," by Frank H. Nelson, is well mounted and very creditably acted by the company. Charles Gardner's Teutonic specialties are cleverly done and receive due applause. The character dance by Katie Wilson and Emma Ellinger is neatly executed. Departures:—Charles Gardner, who goes to Charley White's, New York; Charles Benedict, Walters and Morton, to Deagle's, St. Louis, and the Romellis. Arrivals on the 18th:—J. L. Davis and dogs and Billy Collins. So wrote our correspondent on Nov. 15th.

Negro Minstrelsy.

DEATH OF TIM WOODRUFF.—Tim Woodruff, a veteran in the negro minstrel business, and well known to most of the profession, died at his home in Cincinnati on Tuesday, 12th. For many years he was a favorite comedian throughout the west and the country generally, and as a representative of the slouchy plantation negro was hard to equal. He was born in Hamilton, Ohio, and was at his demise about forty-seven years of age. His first appearance on the stage was on the occasion of a fire company's benefit at Smith & Nixon's old hall, opposite the present Pike's Opera House, in Cincinnati, March 15th, 1842. He blacked up, gave the act known as "Spirit Rappings," and made a hit which determined his future career. Mr. Woodruff was several times proprietor of companies, one being "Brown, Jones & Woodruff's Minstrels," the Brown being the well known jig dancer, Joe Brown. "Woodruff & Foster's" was another organization—the late Nick Foster being his partner. Some twelve years ago Mr. Woodruff began variety business at the Palace Varieties, Cincinnati, and has kept at it generally ever since. About three years since, while in California with Dan Castello, he was reported dead, having gone off on some little expedition, and had the amusement of reading a lengthy obituary of himself in the CLIPPER. He returned to Cincinnati about two years ago, broken in health, and his voice about gone, and has hovered about there ever since, playing in small halls and at the neighboring county fairs. His death was the result of hasty consumption, arising from a cold contracted while visiting the fairs this fall. Poor Tim had the virtues and failings of his trade. There was none more generous to needy brethren in his days of prosperity, none that more strongly disdained a mean or unkind action towards any human being. Even in his latter days, when the world went not well with him financially, these traits distinguished him, and, in good or bad fortune, there was the stamp of the true gentleman ever upon him. Many an old time friend will read these lines with a genuine sorrow. The familiar quotation from "Hamlet" is to him peculiarly applicable:—

"Alas! poor Yorick! I knew him—
A fellow of infinite jest."

Peace to his *manes*.

MORRIS' MINSTRELS are billed to perform at Troy, N. Y., Nov. 22d and 23d.

MURRAY AND PEISERT'S MINSTRELS performed at Monongahela City, Pa., Nov. 11th.

FRANK MORAN'S MINSTRELS, Philadelphia, gave a most excellent programme last week, the prominent features of which were the singing of "Man the Life Boat," by Mr. W. Hamilton; Mr. J. H. Budworth's very clever imitations in his interlude of "The Victim;" "The Little Fraud," by Cheever and Kennedy; E. M. Hall's banjo solos, and Billy Manning's quiet and quaint humor in his specialties of "Open on Sunday" and "Mrs. Dittimus' Party." This week Frank Moran and Billy Manning will appear on the ends, and an entirely new programme will be presented, concluding with Frank Moran's great hit of last season, "Quarter Sessions in an Uproar." Unsworth and Eugene have been engaged, and will strengthen the combination on the 25th inst.

SIMMONS AND SLOCUM'S MINSTRELS have attracted large audiences to their Arch Street Opera House, Philadelphia, during the week ending Nov. 16th. The prominent features were Welch and Rice in their neat songs and dances, Billy Sweatnam and Robert Frazer as Uncle Abe and Sister Ruth, and a new burlesque by Mr. C. Wallace, called "Epizootic," in which Billy Sweatnam was exceedingly funny. Mr. W. H. Stanley, tenor, will make his first appearance with this troupe on the 18th inst., and a new burlesque by Mr. Martin V. Davis, entitled "Escaped from Cherry Hill; or, the Bogus Thieves," will be produced. On the 25th inst. Mr. Davis' new burlesque, "Big-Male-Lion and Gal-At-Sat-Her" will be presented.

CHRIS AND LENA, with Messrs. Baker and Farron in the title characters, continued for a third week to form the principal attraction at the Alhambra Theatre, San Francisco, Cal., where numerous audiences have been in constant attendance, wrote our correspondent on the 9th inst., adding that:—"Messrs. Baker and Farron, of whom one or both were seen in former times at the minor variety theatres, have become immense favorites, and viewed as creators of broad, exaggerated humor, their popularity is not altogether undeserved. They will appear hereafter with the minstrel company in song and dance, which they will give without dramatic embellishment. It is learned from Mr. Sam. Wetherill, business manager and treasurer, that the next stars will be Little Mac, Johnny Allen and Alice Harrison."

SHARPLEY AND BUCKLEY'S MINSTRELS are announced to perform at Portland, Me., on Thanksgiving night.

AT HOOLEY'S OPERA HOUSE, Brooklyn, L. I., the new bill of the week will be marked by the new sketches of "The Liquor Dealers," "Crossed in Love," "Disputed Possession" and "Let Me Be." In the former, De Angelis, Hughes, Bernardo, Smith, Carter, etc., appear, and in the latter Messrs. Christy and Hanley.

ARLINGTON, COTTON & KEMBLE'S MINSTRELS, Chicago, Ill., are delighting all who pay them a visit. The principal feature of the present week's bill consists of a fresh selection of ballads well sung by E. M. Kayne, R. F. Tyrrell and F. Campbell in the first part. Ben Cotton and W. Arlington in new gags, etc. In the olio, Geo. and Chas. Reynolds in "Plantation Pastimes." The Abyssinian Dwarf Tommy, who performs a solo upon an instrument of a curious nature, also executes an Abyssinian dance. The old, but funny sketch, entitled "Elected to Office," statue clog by the Reynolds Brothers, and the laughable extravaganza called "John Shepherd and Joseph Blueskin," are alike finely acted and executed. The latter play is particularly pleasing and causes much laughter. Mackin and Wilson, song and dance, will appear on the 18th.

KELLY AND LEON'S MINSTRELS are to commence a regular season at Arcade Hall, Jersey City, on Tuesday evening, Nov. 19th. The following is the list of the company:—Edwin Kelly, comedian, vocalist, and character actor; "the Only Leon," *prima donna*, dancer, and actress; Delehanty and Hengler, the well-known song and dance performers; John C. Campbell, the original Pomp; J. H. Holdsworth, the Australian tenor *robusto*; William Henry Nichols, *tenore di grazia*, late of the Richings Opera troupe; Chas. H. Storms, baritone and Alpine warbler; Leroy Simpson, *basso profundo*; Geo. Guy, character baritone; Ed. Corrister, character performer; Chas. Lester, interlocutor and comedian; Prof. Frederick Zaulig, violinist; Herr Hempe, solo performer on the cornet; Mlle. Agnes Nelson, vocalist; Mlle. Emily Knaess, pianist; and a *corps* of auxiliaries. George Skelding is the scenic artist, and Remaine Heist property man. The introduction of lady performers upon the minstrel stage we think a good idea, and Messrs. Kelly and Leon deserve credit for being the first to give them a trial.

HOGAN AND MUDGE'S MINSTRELS are reported to be meeting with success in Canada. They performed at London, Nov. 14th and 15th; Woodstock, 16th; and are announced at Brantford, 18th and 19th; Dundas, 20th; Hamilton, 21st and 22d, and St. Catherines 23d and 25th. John E. Taylor was discharged while in Toronto for assaulting the property man.

DUPREZ AND BENEDICT'S MINSTRELS closed a successful season of three nights at the Milwaukee, Wis., Opera House, on Nov. 16th. They show as follows:—Fairbault, Wis., Nov. 20th; St. Paul, Minn., 21st, 22d and 23d; Stillwater, 24th; Minneapolis, Minn., 25th, 26th and 27th; Hastings, 28th; Red Wing, 29th; Lacrosse, Wis., 30th.

DAVE WILSON joined Hogan and Mudge's Minstrels at Toronto, Ont., on Nov. 6th. They are coming into the states shortly.

Circuses.

KLECKNER & CO.'S CIRCUS, MUSEUM AND MENAGERIE closed their season at Annapolis, Md., on Nov. 16th, and will go into winter quarters at Frankford, near Philadelphia. This company has been on the road about thirty weeks, and have showed 177 days, twice per day, making 354 shows given during the season. The show has traveled over the larger portion of the following states:—New Jersey, Delaware, Maryland, Pennsylvania, West Virginia, Virginia, and small portions of Ohio and Kentucky.

WARDROBES for circus processions, armor dresses and band uniforms can be had of Miss Mozley, an English costumer, whose card find among the advertisements.

THE GREAT EASTERN MENAGERIE AND CIRCUS are billed ahead as follows:—Corinth, Miss., Nov. 20th; Tupelo, 21st; Okolona, 22d; Aberdeen, 23d; West Point, 25th; Columbus, 26th; Macon, 27th; Gainesville, Ala., 28th; Enterprise, Miss., 29th; Shabuta, 30th; Meridian, Dec. 2d; Livingstone, Ala., 3d; Eutaw, 4th; Tuscaloosa, 5th; Birmingham, 6th; Gadsden, 7th. Business along the line of New Orleans and Jackson, and Mississippi Central railroads is reported as the largest ever done there.

W. H. BURDEAU, trick clown, tumbler and leaper, and his wife, who does a principal act, advertise for an engagement for the season of 1873.

FRED. BARCLAY left C. W. Noyes' Crescent City Circus at Cincinnati, O., and A. F. Aymar at Cairo, Ill. All the remaining performers are:—The Lee Family, Jim Reynolds, Martinez, Jennie Tarnour, Mrs. C. W. Noyes and Tom Poland, ring-master.

CHARLES H. DINKELBIHLER, who is supposed to be traveling with some circus, is earnestly requested to write to his father at Cincinnati, O., who has not heard from him for some months.

P. T. BARNUM shipped to his southern show during the past week a large elephant and a cage of large sea lions. They were forwarded by the United States Express Company, the only one, it is said, that had the courage to undertake the transportation of said freight.

PETE CONKLIN, of the Conklin Brothers' Circus, returned from California on the 11th inst. He reports their business as having been very good. The show is in winter-quarters on a farm six miles from San Francisco, where it will inaugurate a season of 1873. Mr. Conklin is in Philadelphia at present with his family.

THE ANIMALS belonging to John O'Brien's Menagerie, including the large rhinoceros, were placed in Woods' Museum, Philadelphia, on the night of Nov. 16th, where they will remain on exhibition during the winter.

W. W. COLE'S MUSEUM, CIRCUS AND MENAGERIE, are billed to exhibit at Bryan, Texas, Dec. 4th; Hearn, 5th; and Calvert City, 6th.

MR. ROBBINS, of Robbins & Co.'s Circus, is negotiating with John O'Brien, of Philadelphia, for the purchase of a lot of cages and animals.

WILLIAM MORGAN, the hurdle rider, has been engaged for next season by James E. Kelley.

THE VICTORELLI BROTHERS, John and William, who have been traveling with John O'Brien's show during the past season, have returned to Philadelphia, preparatory to a visit to their home in England. They return to this country in the spring.

CHARLES KENYON AND WIFE, *nee* Eliza Gardner, William H. Franklin, El Nino Eddie, William Munroe, Sam Long, and E. W. Gardner as treasurer, have been engaged for the season of 1873 by Adam Forepaugh.

LEWIS SELLS, of Sells Brothers' Circus, has been east during the past week, buying a new canvas, cages, animals etc., for next season.

BARNUM'S BIG SHOW is to exhibit at Memphis, Tenn., on the 20th and 21st, and P. T. Barnum is announced to deliver a temperance lecture on the 19th.

DAN RICE'S CIRCUS performed at Hopefield, opposite Memphis, Tenn., on Nov. 9th, afternoon and evening, a ferry-boat being chartered to convey the audience across the river to and from the show.

MEMBERS OF the Equestrian Benevolent Association are referred to a notice inserted in another column.

"OLD" JOHN ROBINSON'S CIRCUS exhibited at Charlestown, S. C., Nov. 15th and 16th.

JAMES T. JOHNSON'S CIRCUS AND TRAINED ANIMAL SHOW left Indiana for the south on the steamer Transit. Among the company are the Clifton brothers, acrobats and gymnasts, four in number; M'lle Edith, *equestrienne*, and O. S. Arbuckle, clown.

THE SEASON just closed has not been a very prosperous one, as a general thing, which may be accounted for by the variable weather, extreme heat, and the political excitement attendant upon the presidential election. Still, there are a few shows that have closed the season with a bank account in their favor, prominent among which is P. T. Barnum's. That show has been, probably, more extensively advertised than any which had hitherto traveled the country. An immense amount of money was taken by that concern, their day's receipts having often been over five thousand dollars; still their expenses were very large, and they may possibly have cleared about two hundred thousand dollars......Adam Forepaugh's Aggregation opened in Washington on April 1st, and closed at Van Wert, Ohio, Oct. 25th. Its travels have been confined principally to the states of Indiana, Illinois and Wisconsin, and during the first five months of its season it did a uniformly large business, but during its last six weeks its receipts were only moderate, with an occasional big day, though it is said that the receipts always exceeded its expenses, even on the worst of days. The falling off in business is readily accounted for by the lateness of the season, the remarkably cold spell of weather which occurred out west in October, and visiting towns where several other concerns had exhibited previously during the season. It is stated that this show cleared about one hundred thousand dollars......John O'Brien started out in the spring with a fine show and traveled northward up through Vermont into Canada, where he remained some weeks, thence back into New York and home. His business has been good during the greater part of the season, and his circus troupe was one of the best on the road. Mr. O'Brien also had a big rhinoceros, which, being heavily billed, proved a good card......Van Amburgh & Co.'s Menagerie and Circus started out under the name of the Central Park Menagerie, Den Stone's Circus and Troupe of Iroquois Indians, and did a fair business, but it is thought that their profits will foot up less than during the previous season, which may also be said of the Great Golden Menagerie, under Hyatt Frost's management, Howe's London Circus and the Great Stone & Murray's Circus......G. F. Bailey's Circus and Menagerie remained in the eastern states during the greater part of the season with fluctuating business, but coming into New York city they, for a number of weeks, did a very fair business on the east side of the town......The Great Eastern Menagerie, Circus, &c., started from Cincinnati, O., and traveled by railroad. Though their receipts were large, yet their expenses were also large. A great deal of energy and strategic skill were displayed by the agents of this concern in making their route. The "Great Eastern" seems to have been well managed, and is still exhibiting in the south, and is reported to be drawing well......Rosston, Springer & Henderson's Menagerie, Museum and Circus, with the Ben Abdallah troupe of Bedouin Arabs, started from Girard, Pa., in the spring with the most flattering prospects, but did only a fair business during the season, and closed somewhat prematurely on Oct. 13th......"Old" John Robinson's Circus, Menagerie, Museum, &c., started from Cincinnati, its headquarters, and showed in Ohio, through New York, and down east, from whence it went south, and is still "on the road." Business has been fair. This show's old and favorite ground is in the southern states, where it always does well, "Old Massa John" being a household word throughout Dixie. Ever since going south this show and the Great Eastern have been "billing" each other heavily, and from the best information we believe both are doing a good business......J. E. Warner's Pacific Combination, Menagerie, Museum and Circus, started from Lansing, Mich., Mr. Warner's home, and traveled by rail in the early spring, doing a very fair business, but during the season business fluctuated considerably. From the start it encountered strong opposition, but fought well. Its season was spent in Michigan, Indiana and Illinois, in which latter state it encountered Barnum and Forepaugh's shows, and an immense amount of paper was used. John O'Brien, one of the original proprietors, bought out Messrs. Warner and Bryan's interest, and sent the show into winter quarters at Girard, Pa......L. B. Lent's New York Circus, Stone and Murray's Circus, James Robinson's Champion Circus, Dan Rice's Circus, Sells Brothers' Circus and Menagerie, G. G. O'Grady's Circus and Menagerie, and James E. Cooper's Circus and Menagerie, all started out in the spring in fine condition and with good prospects, but all have "run in" except Robinson, Rice and Cooper, who have gone south, about "even" on the season. W. W. Cole's Menagerie and Circus has also gone south, and has done a very fair business during the season. It will be seen that no less than seven shows have gone south this winter, which will make things lively down there. Those gone south are P. T. Barnum (Older), John Robinson, Great Eastern, James E. Cooper, W. W. Cole, James Robinson and Dan Rice......The Conklin Brothers and "Yankee" Robinson started from Michigan, traveling by rail, after which they chartered a steamer and visited towns upon the lakes, where they did a good business. They afterwards went to California; they did a good business......The small shows that started early in the season, have since succumbed to bad business, have been Backenstose's Circus and Menagerie, Romelli's Circus and Smith & Baird's Circus...... C. W. Noyes' Crescent City Circus came north during the summer and encountered considerable bad business in Pennsylvania, but managed to "weather the storm," and are now making their way south *via* the Ohio and Mississippi rivers.

Miscellaneous.

MANAGERS OF HALLS are requested to address Jno. L. Carncross, as per advertisement.

THE MUSIC HALL, Wilkesbarre, Pa., is advertised to rent. It was occupied last season by some of the leading musical and theatrical stars, and is furnished with scenery, dressing-rooms, properties, &c. Seating capacity fourteen hundred.

A MAGICIAN is wanted to travel with a gift exhibition south, during the winter. See advertisement.

T. BUTLER advertises for back numbers of the CLIPPER, for which a liberal price will be paid.

MAGIC LANTERNS, stereopticons and slides, for public or private exhibitions, can be had of W. Mitchell McAllister, who advertises.

EAGLE HALL, Concord, N. H., has recently been renovated and repaired. Dressing-rooms have been added on each side of the stage, and it has been tastefully frescoed. Managers desiring to rent the hall are referred to the lessee's card elsewhere.

WASHINGTON HALL, Watertown, N. Y., with a seating capacity of twelve hundred, stage scenery, &c., is advertised to rent.

MOZART HALL, Sewickley, Pa., is advertised to rent for concerts, lecturers, &c. It will seat six hundred persons.

MAGICIANS and amateurs wanting apparatus are referred to M. Hartz's card elsewhere.

MRS. MACREADY gave a reading at Titusville, Pa., on Nov. 16th. She had the assistance of E. R. Dalton, Alfred Knight and Miss E. Dalton.

RATES OF ADVERTISING.

FOR THEATRICAL, or other advertisements coming under the head of AMUSEMENTS, *fifteen cents per line* for each and every insertion.

FOR MISCELLANEOUS AND SPORTING ADVERTISEMENTS, *twenty cents per line* for each and every insertion.

FOR NOTICES—to be incorporated in our News Departments—such as extracts from other papers, etc., *thirty cents per line*, the same notice not to be inserted more than once.

OUR TERMS ARE CASH—advertisements to be paid for at the time of insertion.

A LIBERAL DEDUCTION from these rates will be made for advertisements when paid for three months or longer in *advance*.

ALL BUSINESS LETTERS or communications must be addressed to the undersigned.
FRANK QUEEN,
Editor and Proprietor New York Clipper,
Corner of Centre and Leonard streets, New York.

AMUSEMENTS.

PARTICULAR NOTICE.
PARTNER with a little capital wanted for a new entertainment. Decidedly the best chance ever offered, as explanations will fully prove. For particulars, address in confidence, KELLAR, care of Clipper Office. 34-2t

MAGICAL MANUFACTORY.—
All kinds of MAGICAL APPARATUS, simple and complicated. SEND A STAMP FOR THE NEW PRICE LIST, 743 Broadway, also 850 Broadway, after Dec. 1st. The only place in the United States for fine articles. M. HARTZ. 34-tf

W. H. BURDEAU AND WIFE
(late Mrs. Armstrong), are at liberty to negotiate with responsible managers for the season of 1873. Business:—Principal act, lady, trick clown, tumbling, leaping, &c. Address DELMONICO'S, corner Ninth and Chestnut streets, Philadelphia, Pa. 34-1t*

TO ADVANCE AGENTS AND MANAGERS.
R. W. OFFUTT, GENERAL BOOK AND NEWS DEALER, AND THEATRE TICKET OFFICE, IN THEATRE BUILDING, MONTGOMERY, ALA.
Your attention is called to the fact that, being located in Theatre Building, in central part of the city, 2 doors from P. O., I propose to sell (as heretofore) Reserved Seats and Tickets (FREE OF CHARGE) for all first class amusements visiting Montgomery. I will give information, gratis, to Advance Agents and Managers in regard to hotels, departure and arrival of R. R. trains, etc. Will furnish Doorkeepers, Ushers, etc., when desired.
Those desiring information in advance of arrival in this city will receive immediate attention by addressing me to Box 180 P. O., and enclosing stamp.
New York Clipper of latest dates on hand. 34-1t

LUCILLE WESTERN.
Having been advised by her physician to retire from the stage for a time, I am at liberty to engage, either to ACT OR MANAGE. J. A. HERNE, 49 Cambridge st., Charlestown, Mass. 34-1t

WANTED.
AN EXPERIENCED MAN WITH MEANS, TO LEASE SMALL THEATRE AND TRAVEL PART OF THE TIME.
Profits shared. Good references required and given. Address VENN. PHELPS, Cincinnati, O. 34-1t*

WANTED,
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